

THE AMERICAN MAGAZINE OF ART

VOLUME XV

AUGUST, 1924

NUMBER 8

THE DECORATIVE POSSIBILITIES OF WALL-PAPER

BY NANCY McCLELLAND

PATTERN and color on walls have been two terrifying bugaboos in America during these last few years of what may be called the "safe and sane" period of decoration, when houses have practically been put into uniform.

The good reliable household recipe of all interior decorators has been until recently: "Take a putty-colored wall. Add picture mouldings to form panels. Mix in figured draperies. Cover furniture well with contrasting shades, patterned or plain. Lay down a taupe-colored carpet. Season with accents of lampshades and cushions. Follow these rules *ad infinitum* and nothing can go wrong."

But, in playing safe, in avoiding the possible danger of walls that are decorations in themselves, a grave error has been committed. The places we live in have all been made to look alike. Except for slight differences in curtains and upholsteries, it is difficult to tell whether we are in our own house or in that of a neighbor.

The return to the decorated wall is an encouraging sign. Undoubtedly it involves more thought, more careful planning to make a successful scheme, because it presents problems that are not met with in the case of plain background. Undoubtedly also it involves other results, whose interest and variety and color are most appealing after our late dead-level surroundings.

I believe that the majority of people who are afraid of wall-paper have this complex because they own pictures, and they do not

know what to do with pictures if they already have a pattern on the walls.

Both the French and English have furnished us with examples of delightful ways to use wall-paper and pictures in combination. The lesson is not difficult to learn.

In France, ever since the days of Reveillon, who was the first to imagine that paper might take the place of painted decorations, they have known how to build paper into boiserie rooms in such a way that plain wood surfaces alternate with figured panels. Perhaps this is one of the most satisfactory plans for wall-paper. It is a method, unfortunately, that is little known and less understood in this country, where the prevailing idea is to cover the whole wall with an unbroken design. Yet what could be more lovely than the small pine room shown in one of the accompanying photographs, where panels of paper with a Chinese design, glazed in yellow, are set on the walls, between the stiles? The over-mantel, the over-doors, and the panel between the windows are of wood; so is the dado; the old paper is used with great discretion on the side walls only. The room is distinguished and fine.

There is no reason why mirrors should not be hung on the paper panels in this room, and there is no reason why pictures—if they are pictures of the right size and shape and subject—should not be hung against the wood panels, just as the photograph shows. Either the pictures or the paper, however, must be subordinated in the general scheme.



PHOTOGRAPH BY MATTIE EDWARDS HEWITT

A PANEL OF THE FAMOUS OLD SCENIC PAPER, ANTENOR'S TRAVELS, IN THE DINING-ROOM OF MRS. E. B. THAYER, OF NEW YORK

Another French treatment, which leaves the walls entirely plain, is the employment of the wall-paper border, that favorite child of the Directoire and the Empire. We have almost forgotten how often borders were used, and how delightful'y, in our great-grandmothers' homes built early in the 1800's. A wide border was put at the edge of the ceiling; a narrow one ran along the chair rail. The field of the wall was usually in some harmonizing color—either yellow or green or blue or gray—and the wood-work was apt to be painted in darker tones. Between the upper and lower borders was place for the family portraits, and very well these dark paintings looked in the broad spaces that were defined by the gay and decorative bands of paper. The color combinations in these old borders were daring and brilliant. Startling purples-and-reds-and-yellows, bright pink-and-red, violet-orange-green-and-pink—they would shock some of our modern wall-paper manufactur-

ers into expressions of horror. Yet, when used in framing lines, around a large surfaces of plain color, they lose half of their daring and seem to be perfectly reasonable and modest. Without the element of strong color added to the element of bold design they would not have accomplished their purpose.

The English had still another idea for wall-paper. By using small decorative chintz patterns, or pin dots, they made the wall a possible background on which pictures could be hung without fear of disturbance to the eye.

Frankly, however, it is better to make a choice than a compromise. Let paper take the place of pictures in the rooms that are to be papered; keep the pictures for unpapered rooms. The greatest pleasure will come from separating the two decorations.

Properly used, paper to a large extent furnishes a room, gives it background, warmth of color and atmosphere before anything else is in place. In olden days,



A FINE OLD CHINESE DECORATION, PAINTED ON SILK AND APPLIED ON RICE PAPER; MOUNTED ON TALL SCREENS THAT MAY BE MOVED ABOUT IF DESIRED. IN THE HOME OF MRS. WILLIAM HOOPER, WEST MANCHESTER, MASS.

when houses were less luxuriously furnished than now, scenic papers were preeminently successful in obtaining these effects. The scenes, full of color and movement, attracted the eye and mitigated the bareness of the rooms. Today, unless these wonderful panoramas are hung in a hallway or in a dining-room, they are apt to lose some of their delight because they may be covered with or crowded between high pieces of furniture,

in a fashion that gives a restless appearance, even when the picture is all in tones of grays. Nothing, however, is more delightful for a place that contains only a few chairs and tables than one of these old picture-papers. The impression left on the minds of those who have lived with them is indelible. I have a friend who, when she was a naughty little girl, used to be shut up in a big room whose walls were covered with the figures of

gods and goddesses. All of them seemed to frown on her with disapproval, and I am sure that she has never forgotten the sense of the wrath to come. The lurking spirit of

and victory that could never be undone.

When these old scenic papers can be found, they contribute an important decoration to a room. When only a small part



PANELS OF WALL-PAPER USED AS DECORATIONS IN A MARBLEIZED HALLWAY. ENTRANCE HALL OF AGNES FOSTER WRIGHT, NEW YORK

adventure in the old New Englanders was surely stirred by the scenes of Captain Cook's picturesque experiences in the Southern Seas and undaunted by his untimely end. The Monuments de Paris, although giving a strange idea of what went on on the banks of the Seine, inspired many people with a desire to visit the capital of France. And the triumphal papers, like the French in Egypt, implanted an idea of strength

exists, there are ways of using the fragment in a panel, as a tapestry would be used. Here, for example, in the photograph of Mrs. Thayer's dining-room, several strips of the Voyages of Antenor have been put together to form an impressive picture finished with an old border and a drapery across the top. The greens of the foliage, the bright colors of the costumes, the white horse, the architectural background, make

a decorative panel that is rich and beautiful in its effect. Nothing else but tapestry could be set on this wall to give the same result.

and carries out the impersonation with a frankness and spontaneity that is irresistible.

Some charming old papers were made in panels, expressly to be set on the walls as



DINING-ROOM IN AN OLD DIRECTOIRE HOUSE IN VERSAILLES, WHERE WALL-PAPER BORDERS ARE EFFECTIVELY USED

In the same fashion a screen of old wall-paper will often add a note of indescribable gaiety to a room, which cannot be obtained by any other means. Paper has a certain naïveté. It has the humorous quality of always pretending to be something that it is not, like a small child dressed in its mother's clothes. Everyone who sees it knows that it is not tapestry or toile de Jouy, or brocade. Yet it looks like all the things it imitates,

pictures. The Cupidon, bearing an immense basket of flowers, shown in the hallway of Agnes Foster Wright, is one of these designs, produced about 1840. In color and in effect such panels are most decorative. Framed in mouldings, against marbled walls of pale green, they form a gay and pleasing composition.

Another wall-paper habit of our ancestors is proving a very useful thing for us today.



FRANCO-CHINESE PAPER COMBINED WITH PINE PANELLING IN THE RECEPTION ROOM OF MISS ELIZABETH MARBURY, OF NEW YORK

The fireboard picture, used to fill in the empty chimney place in summer time, is being transformed into a decoration for the over-mantel and the over-door. Much skill was lavished on the production of these pictures, some of them being copies of famous paintings of Van Loo and other masters. Wherever a block-printed picture can be used to give color and effectiveness, they take their place most satisfactorily,

especially in country houses and old Colonial dwellings, where nothing too sophisticated can be employed. Old band-box pictures may be used in the same manner.

A most original and interesting treatment of a fine old Chinese wall-paper is found in the house of Mrs. William Hooper in West Manchester, Massachusetts. Instead of applying the paper to the wall, Mrs. Hooper has set it into a number of tall screens in



OLD WALL-PAPER FIREBOARD WITH A WINTER SCENE IN ALSACE—A POSSIBLE OVERMANTEL DECORATION

single panels, which are the height of the room. These may be moved about as desired, to cover the whole wall surface or to leave open spaces. Since the paper is on both sides, the entire decoration may be changed in a moment, simply by reversing the screens. This is a delightful manner of preserving and flattering a treasured heirloom, which was sent from Canton in 1840 by Commodore Robert Bennett Forbes.

It is hardly exaggerated to say that the decorative possibilities of wall-paper have never yet been fully realized in America. A very limited number of people have discovered the secret of lacquering paper with colored varnish, and few of them know the delightful effects that may be obtained in this way. By using orange shellac, or by mixing green or blue or brown with white shellac, an ordinary wall-paper with a white background is given the rich tones of lacquer or converted into something that looks like an old painting. If the design is good, paper, treated in this fashion, proves to be a decoration that is worthy of the most sumptuous rooms.

Again, few people who sigh for "marble

halls" realize that good marbled papers can be had in rolls, at a very small cost. When they are put on the walls of dressing-rooms or bathrooms or halls, and given a coat of varnish, they have so much the effect of fine marble that the difference can only be detected by the fingers. Just recently I saw a little guest dressing-room in a country house done in this manner. To give a feeling of warmth in the marble room, and incidentally to make a complete harmony of color, the window was hung with curtains of glazed chintz made to imitate leopard-skin.

Wall-paper in plain colors will do anything that paint can do for a room. Since the best of these papers are painted by hand, they have a beautiful texture and depth of color. No question of three or four coats of paint when such paper is used. The paper-hanger accomplishes the result, strip by strip, and the room is complete as he progresses.

In its earlier form, wall-paper was made to imitate woven stuffs, like tapestries and brocades and damasks, and to take their place on the walls. Its next appearance

was in the guise of printed stuffs. After that it imitated painted decorations in panels. Then came scenic papers, or panoramic decorations. The whole history of this extraordinary invention is a record of Protean changes, always in the attempt to

give people the effect of costly decorations in return for minimum expenditure. Its usefulness and economy and its possibilities of beauty merit careful study by all who are interested in the decorative treatment of walls.



SELF PORTRAIT

ORLANDO ROULAND

ORLANDO ROULAND: HIS PAINTINGS

BY WILLIAM B. McCORMICK

A RETROSPECTIVE exhibition of the work of Orlando Rouland, held in New York at the Art Center Galleries last season, brought to mind an interesting period of this painter's career.

Among the earlier works in this exhibition was a portrait of Sir James J. Shannon, lent for this occasion by the National Gallery of Art at Washington.

Some years ago Mr. Rouland had to send



PORTRAIT OF SIR ALFRED EAST, R. A.

ORLANDO ROULAND

a portrait to its owner who had decided to live in London, and this suggested the idea of giving an exhibition of portraits and other paintings in the British capital. It would be a new experience, and he would certainly get new and unprejudiced opinions and criticisms of his work, being a stranger over there and entirely unknown. He made the plunge and went to London with a score or so of portraits and, as the sequel proved, it was well he made the venture; for by that period in his career he had already painted portraits of distinguished Americans whose fame had travelled across the Atlantic, and the exhibition room was crowded, for the fortnight originally planned for the show, by English royalty; the present Queen Mary and her entourage attended; art lovers, artists, and the generally curious who were desirous of seeing what the then President Roosevelt, Thomas A. Edison, John Bigelow, John Burroughs, and others of our great figures looked like, as the young and unknown American painter represented them. Public and press expressed such interest

with the result that the exhibition was continued for another two weeks and important commissions began to come Mr. Rouland's way. He painted, among others, the portraits of His Grace, the Duke of Argyle; the then Ambassador to Great Britain, the Hon. Whitelaw Reid; Sir Robert Morant, once known as the uncrowned King of Siam; Madame Melba and the famous preacher, Dr. R. J. Campbell. It is through this combination of circumstances one finds the explanation of the fact of his being represented, of all places in the world for an American artist, in Trinity College, Cambridge University, with the portraits of Dr. Henry Jackson, O. M., and later that of Prof. Henry Fairfield Osborn, President of the American Museum of Natural History.

But there were experiences before the unknown American artist of an even more gratifying nature. These were the friendships of Sir Alfred East, Sir Hubert Herkomer, and the American artist long domiciled in London, James J. Shannon, R.A., who later in life was knighted by the British



VIRGINIA DWIGHT

ORLANDO ROULAND

Government. It was by East's persuasion that Mr. Rouland decided to stay in London through the season, an experience he repeated for five successive years. Sir Alfred went so far in his evidences of friendship for the young American as to lend him his studio for the beginning of his career in London, and put his feet firmly on the road to success in the career of a portrait painter. The next year Sir Hubert Herkomer urged Mr. Rouland to accept the use of his London studio as being more suitable for a man

painting portraits, and when the American explained his predicament to East, Sir Alfred likewise advised accepting the offer. The Herkomer studio was a grand affair, a transformed ancient chapel with all sorts of wonderfully ingenious arrangements of lighting, a model stand that did everything but pose for the sitter. One of Mr. Rouland's most treasured souvenirs is a dinner card for an affair arranged by Sir Hubert Herkomer, R.A., at his place at Bushey, on the front of which is a beautiful lithograph



THE POET POSTMAN OF MARBLEHEAD

ORLANDO ROULAND

especially designed and printed by Sir Hubert for this dinner, and on which Mr. Rouland has the autographs of the distinguished artists and fellow guests, among them R. Farquharson, R.A., Luke Fildes, R.A., Frank Dicksee, R.A., Seymour Lucas, R.A., and J. MacWhirter, R.A.

It was about this time that Mr. Rouland painted the portrait of Sir Alfred East, which is reproduced here, the veteran English artist being posed before one of his own landscapes which are almost as sacredly

British to Englishmen as a David Cox. And Rouland received from East one of his fine landscapes. A while later he painted Shannon's portrait at the invitation of the older artist and which came in after years to our own National Gallery in Washington. It was a characteristic action of the warm-hearted and immensely successful Shannon that he asked Mr. Rouland to paint the portrait in Shannon's studio, where everything the visiting painter needed for his work was supplied him. Through a coin-

cidence, three distinguished Englishmen whom our artist painted were knighted soon after the completion of their portraits by Mr. Rouland, and it became a studio and political joke at the time to remark, "Oh,

But Mr. Rouland is too much the American at heart to live long anywhere outside our borders. He had known Germany, France and Italy as a student; he had now added an even more extensive knowledge of



WHEN NIGHT COMES ON

ORLANDO ROULAND

if you want to win honors from the Government, you simply must have your portrait painted by Rouland." The astounding thing about all this to the young American was how his experiences contravened everything he had ever heard about British hospitality. In place of cool reserve and aloofness, he had met with nothing but warm-hearted advances and the most friendly intimacy from men of assured place in the British art world, advances and intimacies that never wavered from the beginning to the end of his months of life in London. It was a fairy story of good fortune come true.

England to his store of experience. He had a host of friends here and he knew his real field was here, therefore he ceased making annual visits to London some years ago. So profoundly a man of his own country, as Mr. Rouland is, could do nothing else; and the wisdom of this course has been demonstrated through the steady growth of the number and quality of his sitters in recent years, the deepening purity of his native style, the charging of it with that American character which marks us as apart from the nationals of all other countries. If it is, as Robert Louis Stevenson once wrote, a good thing to be unmistakably of

one's own country, then it was a great hour in Mr. Rouland's life when he determined to spend all his working days at home. For in the intervening years he has painted portraits of Americans of our own day which are destined to become historical pictorial treasures of the generations coming after us and him. And with these he has painted types that will have almost as important a place in the future as pictorial notes of our social history. For most of us dwell too little on the importance of this phase of painting. We look at some contemporary street scene or group of men and women indulging in some social rite of the hour and almost never put it in its true place as contribution to social history; and this in spite of all that we learn of French life at a certain period from Watteau and of British life from Hogarth and Rowlandson. Such figure studies as Mr. Rouland's "The Balloon Lady," or the superb representation of Wallace Weed, the poet-postman of Marblehead, have a place of their own as social historical notes quite as important as the human appeal of the moment or their qualities as sheer pieces of beautiful painting and of vivid realizations of character.

Two comparatively recent exhibitions given by our painter in New York represent a phase of his character in his capacity for friendship and cover fairly well the range of his artistic expression in so far as the limits of one display could be said to reveal all the phases of an artist so variously pre-occupied. The first of these at the Ehrlich Galleries, was a memorial exhibition of portraits, studies and sketches of the late John Burroughs, whose friendship and frequent company Mr. Rouland knew for nearly twenty years, in his New York home, in his seashore camp on Peconic Bay, and at "Slabsides" on the Hudson. The sixteen studies and portraits of the naturalist and humanist, are a remarkable series of artist's documents crowned by the half-length seated figure with the left hand touching the noble head, a portrait of which Burroughs said: "That sums me up pretty well; that's how I feel most of the time." The Rouland Burroughs portrait that is in Yale University was lent to the artist for this memorial exhibition, and it shared with the one the original liked the best and with the many



PORTRAIT OF MRS. LOUIS V. LEDOUX
ORLANDO ROULAND

sketches, done when the subject was unconscious of the artist being at work, in being revelatory to the last degree of the sweet spirit that was John Burroughs. I have said this exhibition made plain our painter's capacity for friendship. After seeing it, one could readily understand the quick affection that sprung up among the little group of British artists for the young American painter. Like responded to like.

The second exhibition covered a wider range of work since, in addition to portraits, such as a very striking and admirable one of Lord Dunsany, and that incarna-



THE BALLOON LADY

ORLANDO ROULAND

tion of imaginative childhood, the seated figure of Virginia Dwight, there were city scenes, landscapes and views in old Marblehead where Mr. Rouland makes his summer home nowadays. I can think of no greater proof of the painter's delicacy of perception, his precise feeling for nuances in tonalities than was afforded by two urban scenes in that exhibition, one a view of the lofty buildings along the southern end of Central Park, New York, with their fairyland light effects seen above the dusky shadows of the park, and the other, the street-end of an old house in Marblehead on a star-lit night with the soft glow of the city lights flooding its weather-stained face. The one has all the artificial brilliancy and glamor that is New York by night, the other the wholesome friendliness of an old home such as most of us like to think of returning to

when tired of stone and asphalt and the clamor of the town. It was here also that he exhibited the standing figure of Mrs. Louis V. Ledoux in a wrap fashioned out of an old Persian fabric and attended by a wolfhound, whose portrait in itself any confessed animal painter might be proud to call his own. At the Winter Exhibition of the National Academy of Design, Mr. Rouland showed a portrait of this lady's little daughter Renee, which is a striking instance of how he progresses in the subtleties as well as in the realisms of portrait painting.

Large portrait groups never have met with much favor among American painters and they are almost never shown in public exhibitions and only seldom arrive as permanencies in our museums. It is for this reason that one of Mr. Rouland's works in this genre has never been seen

outside of his studio, except in London and the National Gallery in Washington; although I may wish it might be in the Metropolitan Museum since it pictures four men famous in literature, diplomacy and art as Americans. The painter calls the picture "The Century Group," and it represents, as in an editorial conference, the four men who did all that was done to make the old *Century Magazine* famous the world over. They include Richard Watson Gilder; Robert Underwood Johnson; Clarence C. Buell, and Alexander W. Drake, the last, the art editor of the magazine, and a man who made magazine illustration in this country the fine art it deserves to be. The

composition is at once as natural as such a group by an old Dutch painter, has all the realism of the day of the originals treated as contemporary version of Dutch realism, while the portraits of the four men themselves are, to those who had the pleasure of knowing them, extraordinarily vivid. Like all of Mr. Rouland's canvases, this one is a distinct contribution to the pictorial history of our country, its special note being that of permanently recording four distinguished figures in our literature and art set in surroundings as typical of their life and times as are their characters in themselves as revealed by the quiet, appealing magic of Mr. Rouland's brush.

HOW AN INTEREST IN ART IS BEING DEVELOPED IN NEW MEXICO¹

BY MRS. JUDSON G. OSBURN

Chairman of Art, New Mexico Federation of Women's Clubs

IT MAY appear somewhat of a paradox that, possessing, as it does, the Santa Fe-Taos art colony, one of the most famous in America, in connection with which mention is often made of the establishment of a genuine American School of Art, there should be in New Mexico any problem of art development. Besides which, we have in Santa Fe an Art Museum with a liberal policy of art extension when appropriations by the state legislature allow, which is also the home of the School of American Research, the only school on this continent, of the four—with a fifth projected—constituting the Archaeological Institute of America. Nevertheless, people are pretty much the same the world over; they are often oblivious to the fine things nearest home, until a particular impetus is given to their interest by some apparently unimportant force.

Briefly outlined, this attempt toward the cultivation of art appreciation among the laity, particularly among the children of the public schools, through the medium of travelling exhibitions of original prints and paintings, is being made by the Art Division of the Federated Women's Clubs of New Mexico, of which I am the chairman and I

have the able assistance of three sub-chairmen, one for each district, and the local art chairman of each club.

I make no claims for the originality of the plan. The General Federation of Women's Clubs offers for rent, certain collections, several of them composed of original prints, including photographs of famous paintings and sculpture, and lectures on many phases of art; similarly, the American Federation of Arts, though of its collections I am as yet ignorant. It is only the system organized for the carrying on of this work, the utilization of the splendid material close at hand—the productions of the Taos and Santa Fe artists—principally, and the very thorough use of these collections by the pupils of the schools, with a minimum of cost to the clubs, for which I assume any credit.

I should like to remind you that in geographical magnitude New Mexico ranks fourth, but, in population, forty-fourth of the states of the Union. We have, all told, less than a half million people scattered over an area twice as large as New England, and three times the size of Virginia. Moreover, its inhabitants consist, not only of two distinct races, the Caucasian and the

¹ An informal address given at the Fifteenth Annual Convention of the American Federation of Arts, Washington, D. C., May 16, 1924.

Indian, but, one of these, the Caucasian, of two nationalities, viz., the Spanish and English, widely divergent in characteristics. An educational level is difficult to establish; it ranges from that of many individuals of highest intellectual attainments, writers, artists, musicians, scientists and educators of both Anglo-Saxon and Spanish blood, through the various planes of college and common school education, to that of illiteracy, in the accepted sense of the term, confined for the most part to the two peoples, Spanish and Indian, to whom this condition is largely an inheritance of governmental regime, in the territorial days of less than fifteen years ago. These so-called illiterates are not ignorant in their own language. Indeed if we Americans are swift and wise enough to grasp it, these can contribute a rich fertility to that already highly hybridized product that we like to refer to as our national culture. It must be remembered that our Pueblo Indian had evolved for himself a high cultural eminence before the advent of Christianity. Our most important industries are ranching and agriculture, and these, especially the former, are not conducive to gregariousness. We have no large cities, only three or four which proudly boast 5,000 to 15,000 population. The state is crossed and re-crossed by great mountain ranges, 7,000 to 13,000 feet in elevation. We have three longitudinal lines of railroad (the state is nearly 400 miles square) and only one cross-line, hence the shortest distance between two points is often the longest way around the mountain. This is not a thesis on New Mexico, however, but merely a statement of facts, in order to bring before you something of the difficulty, at least the strenuousness, connected with this carrying of "the message to Garcia" in a state barely past the frontier stage.

I sometimes wonder if the experience and intimate knowledge of this land of my adoption, obtained on those long horseback rides with my husband (we covered over 9,000 miles before intrigued with the automobile) during the early years of our sojourn, have not helped in meeting the exigencies of this undertaking. I had come to know not only every type of people in the confines of the state, but I was fairly familiar with its unusual scenic beauty, historic ruins and remarkable archaeology. I had seen

the growth of the art colonies and personally knew many of the artists. I had watched the building of the New Museum and was in sympathy with its high hopes, ambitions and ideals. What I have always felt most keenly was that our youth must know about these things, too, and incorporate this inheritance into its education, developing not only the aesthetic side of its nature but, secondarily, patriotism for its state. Therefore, when the opportunity appeared through the Federation of Women's Clubs, I welcomed it.

This Federation in New Mexico consists of forty-eight clubs. Among these clubs, there have been established various circuits loosely coinciding with the three districts. The trail was first blazed last year in the third district, where I live, when, over a circuit embracing most of its twenty federated clubs, were sent a collection of color block-prints, two collections of etchings and two of paintings. A lecture course of two numbers was also included, through the courtesy of Dr. Hewett, Director of the School of American Research. These lectures, one on "Archaeology," and the other on the "Art Forms of Pueblo Pottery," were by Assistant Director Lansing Bloom and Mr. Wesley Bradfield, Associate in Archaeology of the museum staff.

This year the work has been extended so as to cover the entire state, and twelve collections have made a partial or complete tour of the clubs. These have consisted of nine exhibits of prints, two of paintings, and one of pastels. The prints were in the mediums of etching (black and white and colored), wood-cuts (black and white and colored) and lithography. The artists represented in these various print exhibitions were Nordfelt, Baumann, Pearson, Jaques, Helen Hyde, Bartlett, Phillips, Rice, Hartley, Gardiner, Logan, Sandzen, Seward, Courtney, Hurley, Colwell, Whistler, Brangwyn and Soper; the paintings were by W. E. Rollins, Gerald Cassidy, Sheldon Parsons and Bert Phillipps, and the pastels the work of Fremont Ellis. A number of these are Santa Fe and Taos artists, as you will note.

Perhaps I should explain that not all of the women's clubs in New Mexico are federated. The interest in this direction, however, is rapidly growing, and automatically the scope of the work of the Art

Department will be widened. There will probably be a fourth district organized within the year. These exhibitions, also be it said, are not confined to the personnel of the club receiving them but are open to the entire public. They are well advertised and very often an especial occasion is arranged, with a good musical programme, and talks on the pictures, with even "eats" to entice the men. Non-federated clubs are urged to make use of the exhibits always, but they are handled only under the auspices of the Federation.

The collections are comparatively small, in order to keep down expense of carriage, to facilitate ease of handling on the part of the chairmen, who are without exception busy housewives (we have no servant question, because relatively few of us have servants), and that they may be hung in any private home—for some clubs do not possess even club-rooms, much less club houses having galleries. I have also found that this makes for more concentrated study. The collections comprise from twelve to twenty paintings, none very large, and from twenty to forty prints.

Each exhibition is accompanied by a paper, explaining somewhat the technique of the medium of the pictures under consideration, or some allied phase of art, and also an appreciation of the artist or artists contributing. These, I must confess, have been the product of my own none too facile pen. I struggled valiantly against doing it, but being unsuccessful in persuading, cajoling or coercing anyone qualified into doing it, I was forced to it in order to put the exhibitions across. Books on art and art magazines are few and far between, a partial remedy of which condition I hope ultimately to provide.

Almost without exception the school children of the towns and rural communities visited by these exhibitions have had full opportunity for study of them. Where schools have no art supervisors (these are only too glad to take charge of the exhibitions and use them intelligently in connection with their art instruction), the local club chairmen have taken up this rather difficult task, preparing themselves to make an interesting presentation of material and pictures to children of from eight to eighteen years. Last year, in the third district alone,

where, as I have said, the work was first promulgated, the collections were shown to over six thousand children, most of whom saw all four exhibitions. In one town of less than thirty-five hundred, one thousand children utilized, for a week in their school rooms, the Gustave Baumann color-prints, with illustrative woodblocks and the progressive sets. Later, the same thing was done with the etchings of Ralph M. Pearson and B. J. O. Nordfelt. In this same district this year, the collections were so managed that the schools had an exhibit for three weeks of every month.

In another small town, this past winter, I took the etchings of Mrs. Bertha E. Jaques, Secretary of the Chicago Society of Etchers, to the schools myself. It had been only a year since the first prints had visited them, yet in the third and fourth grades, when I asked if any one could tell me how etchings were made, I found that many could. We made a rapid, progressive story of it, having it caught up by first one and then another. Then followed a discussion of the prints themselves, and the keenness with which those youngsters grasped the elements of art appreciation, aside from their personal like or dislike of subject matter, together with their freedom of expression, was amazing. Their taste was already showing the truth of, "as the twig is bent." Here and there, even now, I find children protesting against the buying of photographic reproductions—the ubiquitous "Sir Galahad" and the "Horse Fair"—for their schoolrooms. They want good originals, vital and strong, not the merely pretty.

As for the women (and we are reaching the men too), they are responding in a wonderful way. The pendulum of club activities has swung rather far from the arts these last years due to the reaction against the old pseudocultural club with its long encyclopedic "papers." With the right of suffrage, women took up the nation's house-cleaning in all seriousness and became so absorbed in the various phases of applied education, citizenship, public welfare, legislation and even international relations that they lost sight of the fact that art was essential because of its influence on the sensibilities and the heart of man. To make these women feel that it *is* essential is vital to the solution of the problem. When once inspired they

will make just as thorough a job of art development in New Mexico as in New York.

As for sales, human nature is almost childlike in that it buys the things which it sees. We have no art shops, or displays of art—or virtually none outside of Santa Fe. It will take time to create a taste and desire for pictures and other art objects, and more time to stimulate this desire to the point of spending for these things in place of modern extravagance, for with ordinary people of average income outside of daily necessities all buying is simply a process of taking from Peter to pay Paul. Moreover how was it possible that I, who am not even an artist nor an art dealer, should be able to bring to them genuine works of art and, of all things, by parcels post! It smacked of humbuggery! Yet for two years, with the exception of the larger collections of paintings, all of the exhibits have travelled in just this way. Because of our long hauls express would have run into money, whereas the zone system of parcels post gaily laid them down from club to club often for as little as thirty-nine cents. Imagine four hundred dollars worth of prints zigzagging across the state, dropping in on a little club of twenty women, miles from a railroad, giving a genuine aesthetic thrill in their rather drab lives; next, rushing to the biggest club in the Federation, one of three hundred members; then whirling by auto across a mountain range under the very nose of Sierra Blanca, a rival of Pike's Peak, to a club of nine women who have never failed to take an exhibit—my banner club. The height of my ambition is to have a collection go to Mogollon. This section is so remote, so mountainous, and during so much of the year inaccessible, that the only feasible means of mail delivery is by aeroplane.

In the third district, where the work has been organized two years, as I have said, there have been purchased from these collections or directly through their influence five hundred dollars worth of prints and twelve hundred dollars worth of paintings—a small and modest beginning, I admit. I do admit it, however, because some years in the future we may want it to serve as a gauge of our progress in this direction. Other districts have not done so well but they are coming. As indication of awakening interest, we have one club whose declared ambition is to eventually own the finest collection

of prints in the southwest. It already owns five. This club is an associate member of the California Print Makers Society and has had a self-organized print exhibit gathered from various sources—loans of generous artists and art dealers. About fifteen hundred dollars worth of prints were got together from which there were sold one hundred and sixty dollars worth during the afternoon, besides which a fee was charged for admittance. Other clubs have purchased good small paintings and excellent prints for schools, libraries and club rooms. We have in New Mexico a lad so fired with zeal by these travelling exhibits that he is making a private collection of prints, which already includes a Brangwyn, a Soper, a Pearson, a Jaques and several others, earning the purchase price by picking dandelions at 20 cents an hour. And we hear that others of whom we do not know directly are emulating him.

It is the intention of the Art Division to establish an art reference library. We have achieved, as a nucleus, two volumes of Elie Faure's *History of Art*—this since January first, when we began setting aside for this purpose all commissions over the 10 per cent which goes to the club making the sale. As a State Federation, we are very proud to have recently become a chapter of the American Federation of Arts. Several individual clubs also have "carried on" for years, arranging for special exhibitions and accomplishing much in their study of art.

I should like to pay a special tribute to the generosity of the artists and art dealers who have lent their pictures without limit of time, well knowing that as yet the market is negligible. Their encouragement and sympathy have been most stimulating. Occasionally we catch one where he cannot help himself, and he yields us a lecture without a struggle. Only once have I received a rebuff, and that serves to keep my feet well to earth when enthusiasm tends to soar.

I had demurred rather emphatically to certain pictures sent me by a group of artists as not being up to the standard desired. It ended by my returning the whole exhibition. The secretary wrote: "My feelings are none but the kindest and I trust you may make progress, in time with your club, but it will be a *long time*."

Do not allow me to leave you with the im-

pression that there have not been competent and efficient art chairmen before me. It is on their preparation and foundation that I have built, with what success as may appear, the phase of the work in which I have specialized. The New Museum also has always stood solidly behind the development of this art program.

It is the ambition of the Department to eventually acquire collections of prints of its own for use particularly in the schools. It has received an initial gift of importance, that of a collection of Helen Hyde block color prints, through the courtesy of Mrs. Jaques, and the generosity of Miss Hyde's sister. Neither must you be left with the

idea that there are no homes in New Mexico possessing fine pictures purchased entirely on the initiative of their owners. There are many. We have even a few "Old Masters." The work, however, on which we are particularly intent, and the which we hold most near our hearts, is the cultivation of that general interest and appreciation leading eventually to the formation of associations throughout the state which will create and foster a universal love for real and enduring art, not only as expressed in pictures but in architecture, sculpture and other manifestations, commensurate with the aesthetic beauty inherent in that witching land of "Sun, Silence and Adobe."



AN OLD BRASS KETTLE

DOROTHY OCHTMAN

AWARDED THE THIRD HALLGARTEN PRIZE AT THE NINETY-NINTH ANNUAL EXHIBITION OF
THE NATIONAL ACADEMY OF DESIGN, 1924



AN ITALIAN LANDSCAPE

PHOTOGRAPH

ALEXANDER KEIGLEY

PHOTOGRAPHY AS A FINE ART

ONE of the newest arts to be given a place in company with those arts called fine is pictorial photography. There was no such thing as photography of any sort a hundred years ago. Our grandparents and our great-grandparents, desiring portraits of themselves to hand down to posterity, had to have them painted or drawn. In many an attic or old secretory today, in quaint leather cases, are daguerreotypes made before 1855, which witness to the first dawnings of this new art. Then came photography, and as a result the whole process of illustration has been revolutionized, the whole attitude toward pictures changed. In the public mind the slogan, "You push the button, we do the rest," has found firm place, so that the majority of persons today have little conception of the use of the camera as a medium for artistic expression, and regard photographs more or less as the result of accident.

It was because photography was so regarded that for a good many years it was not given a place in the art museums,

the directors of these homes of art regarding it as a commercial product and industry. But for some years now recognition has been given to photography as an art. A Photographic Salon is held annually at the Carnegie Institute, Pittsburgh, and the Photo-Pictorialists throughout the country compose a large group of sincere artists who are doing much to raise the standard of art appreciation. The Pictorial Photographers of America includes the majority of these in its membership, and issues an annual year book in the form of a report, reproducing notable prints by its members. The British Pictorial Photographers also make up a noble company of artists. The four photographs by Alexander Keigley, one of their members, reproduced herewith, have been included in some of the most important photographic museum exhibitions, among them that held in the National Museum at Washington; and they serve as excellent examples of the artistic quality obtainable in a picture interpreted through the medium of the camera.



THE CHURCH STEPS

A PHOTOGRAPH BY
ALEXANDER KEIGLEY



PEACE

A PHOTOGRAPH BY
ALEXANDER KEIGLEY



THE HILLSIDE ROAD

A PHOTOGRAPH BY
ALEXANDER KEIGLEY

PARIS AND THE CREATION OF AN AMERICAN ART

BY ORVILLE H. PEETS

"I doubt very much whether a composition may not even be full of original things, and still be pure imitation as a whole. On the other hand, I have seen writings devoid of any new thought, and frequently destitute of any new expression—writings which I could not help considering as full of creative power."—EDGAR ALLAN POE.

THOUGH it has not increased recently in anything like the same proportion as the lay population of the American Colony, the number of American artists in Paris is large enough to give one an uneasy feeling that some sort of an apology should be made for them, to forestall that protest of many good Americans—"Why don't they stay in America and help develop an American art?"

Many excellent artists, influenced by this protest, have returned to establish themselves in various parts of America, even where conditions are not very favorable. Will their action produce the intended effect? To answer this usefully it is necessary to try to arrive at a much less hazy conception of what may be considered the essentially American quality in our art, and how it is to be furthered. Those who believe that the eventual standards cannot be other than universal will require, also, a decision as to whether this quality, if it really exists, is to be encouraged or discouraged.

There was an exhibition in Paris last year of the work of four men: Winslow Homer, John Sargent, Dodge Macknight and Paul Manship. The organizers of this exhibition seemed to present these men to the French public as the greatest exponents of American Art, and as proof that such a thing existed. The eminent critic and delightful writer, M. Royal Cortissoz, wrote the introduction to the catalogue. One is inclined to wonder if the exclusion of Whistler from this group was not due in some measure to Mr. Cortissoz's only moderate enthusiasm for his work. Many of Whistler's paintings and much of his teaching seem a little hollow at present; but he certainly remains a really great figure worthy of inclusion in even this small number. Mr. André Dezarrois reminds us,

in the *Revue de l'Art*, apropos of this exhibition: "Whistler was the first to give a world prestige to American art." If we add Whistler (even though it must be without Mr. Cortissoz's permission), and proceed to draw conclusions after the manner of the insurance statisticians, we might say that an American has hardly one chance in five of becoming a typically American artist of the first rank unless he has spent some time in Europe; and that he has two good chances in five if he never studies in his own country and seldom sets foot in it. Obviously these conclusions are without value; but why should we give more weight to the results of quite as lax an argumentation in an opposite direction, just because it falls in line with an instinctive nationalistic concept.

If a foreign critic has any comment to make on American art, literature, or diplomacy, he usually prefaces it by, "In a young country without traditions. . . ." and he says it, as a rule, in the tone one might use in saying, "Ah, fortunate *nouveau riche*!" It is not this air of condescension that irritates me as much as the careless assumption of his premise. Is it quite true that we are a young country? In being subjected for a relatively short period to the ageing effect of a large population, our land may be said to have youth and to have given, to the life it supports, many of the attributes of youth. Are not all the arts, by which our people (of European races for the most part) get their living from this newer land, quite as old as the same arts in Europe? We speak of rejuvenating agriculture; but the term is no more accurately used than it would be describing the vigor of the man as compared with the feebleness of the child. It may be objected that it is our age as a nation that is intended—as if the number of years we count since the forming of the Federal Government had the slightest direct relation to art! Has the fact that the age of our republic is one hundred and forty-nine years, while that of the French Republic is fifty-three, any appreciable effect on even

purely governmental matters? In a sense, we may say that all republics are of the same age (symbol: woman in neo-Greek costume of end of XVIII Century, wearing liberty cap) and are younger than all monarchies. Were we to become a monarchy tomorrow we would have a king on a throne, holding a sceptre, wearing a crown and an ermine robe—at least on occasion—and to have a really patriarchal form of government we would have to revert to tribal conditions.

Had there been in the migration to America the total severing of communications that marked many earlier migrations, some of the arts might have had time to be forgotten and built up afresh. This did not occur, however. The early settler had to leave much of the baggage of civilization behind in starting out for the new world, and often most of the little he could bring had to be left in the towns along the Atlantic coast; but when a new home was made, part of this baggage was forwarded or there was in the new community the memory, the plan, or the model from which to make similar things, and there was no more intense moment in the life of the artisan of the early settlements than when he looked upon the newly arrived creations of his fellow craftsmen in the "old country" or in the centers along the seacoast. The history of the lesser arts in America tells much that may be safely surmised for the art of painting.

It would be more pleasant to regard American art as something original and of the soil, like sweet-corn on the cob, something with which to rout European conventions, rather than to consider it traditionally imitative; but if it is true that our art has an element not found elsewhere, the American without prejudice must admit that it is not easy to put one's finger on this quality. It is not enough that we sometimes paint sky-scrapers and Indians: European artists come over and do them in much the same manner as we, or, rather, we do them variously, according to the European school of painting we have elected to follow. Thus we may paint a sky-scraper as Monet has painted a group of lily-pads.

We are an integral part of the European tradition and always have been, and the people who would alter this do not seem to realize what they are undertaking. Japan has an art which, though originally im-

ported, has become something distinctively her own. The preservation, not only of the work done in the past, but of its traditional methods is worthy of her best efforts. Her almost heroic struggles do not seem to be resulting in more than stagnation as far as present-day art is concerned; while, on the other hand, the success of Foujita in Paris may be the entering wedge of a revolution. Japan is attempting something which, though difficult, may yet be possible: we would have to undertake what would be fantastically impossible. Our stern Cromwells of the brush would have to burn the Metropolitan and other museums and declare a holy war on all our present art. Nor would this be more than a good beginning. One cannot bear to think, at present, of all that might be entailed in this reform. Of the results: the first would be, no doubt, to make this forbidden art all the more eagerly sought for, and there are good reasons for supposing that the substitutes would be execrable stuff.

Fortunately those who criticize the too European flavor of American art are not so unreasonable as to ask for miracles. They think that if, for example, the sky-scraper is unlike European buildings, the art that takes it for a subject, or that is used in embellishing it, should mark something of this difference. I am not sure that even this minimum request is as reasonable as it appears at first; except in respect to the art that actually enters into the construction of the sky-scraper. It seems to me that a healthier and more modern attitude is to suppose that there is no close relation. The very latest movement in aesthetics finds that the characteristic things of modern life have a beauty of their own which we should try to recognize instead of trying to draw over them the ill-fitting cloak of the older aesthetics. The automobile has a great variety of interesting shapes, curves, and repeat motives. "Why," say these most modern of all, "pound the sheet steel of the auto body into an egg-and-dart pattern, or, for that matter, mess it up with any attempt at decoration that does not result naturally from its nature and purpose? Are we not drawing out of the age of cast-iron lace on cook-stoves?" They smile, not too indulgently, at the painters who think they are being modern

by using the age-old trick of adding a few arms or legs to a figure to suggest motion and manifest, instead, a great interest in the cinema. Here at last is a modernism that a person of sense may accept!

It may be doubted if this new doctrine will have any effect on art, except to teach it to "mind its own business," so to speak. We have had sufficient proof that to paint an aeroplane in the sky of a present-day landscape has no influence on its essential modernity, or lack of it; nor are we justified in hoping that art may make some new and spectacular progress like that of mechanical science. The perimeter of art is that of the human-machine, which is no nearer flying for the invention of the aeroplane. Some recent movements have attempted in a manner not superficial, but almost too fundamental, to bridge the art with which we have been for centuries familiar and the mechanical and scientific developments of today. These movements seem all to fail through an error inherent in their very inception. Intended to grow in a direction too distinctly away from the older art, they soon reach a point where separation must occur. If they break off from the parent stem, they become, not art as we know it,

but something different, for which the element proper to existence is not yet created; or, fearing this separation, they draw back into the parent stem and leave hardly a trace of having been. It has been shown that golf may be played with bows and arrows and football with billiard cues; but, while new games may be created the changes are so radical that the old games continue unaffected. In spite of all our recent interesting excursions into new fields (a few of which must surely have some lasting influence), the "man from Mars" might write in his note-book: "Painting—an art which reached its highest level in the seventeenth century and is still extensively practised."

The story of the travels of the old masters and the resulting effect on their work would make an interesting volume: the American artist may have expanded considerably this hallowed tradition of art education, but, for the most part, he may still be said to be observing it in his protracted visits to Paris and Rome. That the American by spending his life abroad may justify the bringing up of an economic, or even a moral question, I shall not attempt to deny. It is not for such exaggerated cases that this defense is intended.

AMERICAN ART IN THE PARIS SALON

ON THE following pages are reproduced fifteen works by American artists, shown in the Spring Salon, 1924, Société Nationale des Beaux Arts, Paris, photographs of which and permission to reproduce were secured for us by Mr. Peets from the artists. It would certainly seem from this showing that American artists are giving a good account of themselves; and we hasten to add that it must not be supposed that these are the only works by American artists that were set forth in this notable display.

In this same connection mention may be made of an independent exhibition of American paintings collected, taken abroad, and set forth in Paris late last spring by Mrs. Albert Sterner. "This exhibition," writes Mr. Peets, "is a triumph for George Bellows, who dominates the group as completely as did Eugene Speicher dominate another much less important *exposition* of American art last year." "The conclusion," he adds,

"is unavoidable as soon as we enter the rooms in which this exhibition is displayed—rooms arranged by Mrs. Sterner with a perfect regard for harmony of purpose and tendency, as well as of color and proportions—that an American exhibition which did not include Mr. Bellows would be almost an impossibility." The impression of nationality, however, is apparently strengthened by the works of Rockwell Kent and Gifford Beal, both of whom are strikingly individual.

France has ever been most generous to us in the matter of art, admitting Americans freely to her schools, including their works in her great exhibitions, honoring when honor has been due, and even inviting to membership on an equal footing in her national art associations. According to the catalogue of the 1924 Salon, ten American artists are now Sociétaires and thirteen are Associates of the Société des Beaux Arts.



THE BLUE SHAWL

MRS. L. LEE ROBBINS



CREPUSCULE (FLORIDA)

GEORGE WALLER PARKER



PORTRAIT OF MADAME S.

WILLIAM J. SEWELL



AFTER THE BATH

JESSIE ARMS BOTKE



OUTREMER ET BLANC

A PAINTING BY
HERBERT V. B. ACKER

SALON SOCIETE NATIONALE DES BEAUX ARTS, 1924



GRANDEUR DES ALPES (THE JUNGFRAU) EDGAR ALWIN PAYNE



LES THORNIERS

WILLIAM J. AYLWARD



A BRITTANY GRANDMOTHER

A WORK IN SCULPTURE BY
EUGENIE T. SHONNARD

SALON SOCIETE NATIONALE DES BEAUX ARTS, 1924



PONT DE SOSPEL

WILLIAM SLOCUM DAVENPORT



A BRITTANY FARM

ROBERT RYLAND KEARFOTT



PORTRAIT

BY

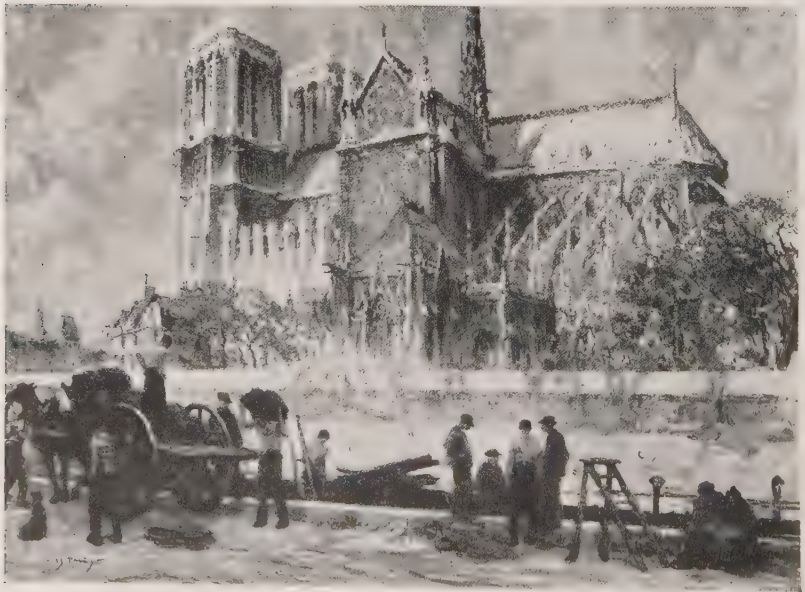
ADOLPHE BORIE

SALON SOCIETE NATIONALE DES BEAUX ARTS, 1924



LA DAME DECORATIVE

HOPE MERCEREAU BRYSON



NOTRE DAME DE PARIS

JULES PAGES



PALLAS ATHENA

ROY VAN AUKEN SHELTON
WAR MEMORIAL



VIEUX LAVOIRS

ASTON KNIGHT

THE GREATEST SERVICE TO ART

"**W**HAT do you think would be the greatest service in the cause of art that could be rendered today by a great national organization well endowed, or a de Medici?" This was the question which the American Federation of Arts, the latter part of March, asked a number of distinguished leaders in the field of art, and later presented for discussion on the last afternoon of its Fifteenth Annual Convention in Washington.

The American Federation of Arts is not a richly endowed organization, as all know, nor is a de Medici asking for such advice, but it seemed well to set people thinking, and it is earnestly hoped that this thinking will not conclude immediately. It should go on and on, and we shall welcome suggestions and further discussion from our members and readers. Whenever possible these suggestions will be published in the magazine, but they should not exceed five hundred words in length.

The letter which was sent to the original group made the following suggestions in the form of a question: "Would the greatest service be

- (1) The founding of Art Museums as Mr. Carnegie founded Public Libraries;
- (2) Free lectures on an endowed foundation;
- (3) The establishment of more free Art Schools for professional training in the Industrial or Arts called Fine;
- (4) An Art Service for publicity purposes on the order of Science Service.

or what?"

The following replies were presented at the Convention.

Mr. Huger Elliott, Principal of the Pennsylvania Museum and School of Industrial Art, wrote:

Your inquiry as to what might be the greatest service to the cause of Art which a National Organization could undertake opens up alluring, endless vistas.

Concerning the points you mention:

Museums will arise when the people (or a sufficient number in any locality) really want them. An assisting Fund would encourage those who want them; but the urge should come from within—from the people.

An Endowment Fund for free lectures will be a

fine thing when the people (or some of them) demand illustrated talks on the Arts.

I would not, as yet, advocate the establishment of free Schools of Art. As every one knows, we value more highly that for which we pay; besides—the schools already established have free scholarships for promising students.

A Publicity Service is desirable and would be of value. But did "the People" want news of matters artistic the newspapers would most certainly give it them. Again, and yet again, there must be a popular desire for beauty, the urge must be from within.

So the question seems to be—how shall we create among our citizens a desire to have more beauty about them?

We must start in the public schools and in their first grades.

With diffidence I suggest a method (a two-fold procedure) which may help in arousing this beauty-hunger.

First, see that every school in the United States, from the Metropolitan High School to the smallest schoolhouse in the backwoods, has upon its walls at least one plaster-cast of a superb piece of sculpture, one fine color-print of a masterpiece of painting—one photograph of an example of civic improvement which has been made in a corresponding locality.

Second (and closely allied to the first), put into the hands of every teacher in the public schools of the United States a series of leaflets (perhaps two a year) dealing with (1) Civic Betterment; (2) Architecture; (3) Sculpture; (4) Painting; (5) The Industrial Arts, etc., etc. Each leaflet must be written by an authority (which, of course, means that he must have the gift of presenting his subject as a living thing) and accompanied by suggestions as to how it might be used in a classroom and how illustrative matter may be obtained.

In some such manner I believe that a beauty-hunger might be created. Once it is there, these other desirable activities will come of themselves.

Mr. Royal Bailey Farnum, Principal of the Massachusetts Normal Art School, and State Director of Art Education, sent the following reply:

I believe that no greater good for the cause of art could possibly be done than to bring about a clearer understanding of what it is and what it means to the people at large. We are constantly struggling to impress people, all people for that matter, with the fact that art in the Schools is not vocational, primarily; that art does not mean painting exclusively; that art may and can be inexpensive; that art is as essential in selling as in creating; that art is as valuable in buying as in selling; that art may be in the most humble home as well as in the church or gallery.

To accomplish this I might suggest the following:

1. A magazine for the people which would illustrate art within their reach and which would be written so that they could understand. In addition to the AMERICAN MAGAZINE OF ART.

2. A Service Bureau, with both correspondence and personal (agent) service, composed of people who understand that the ordinary folk have to beautify with what they have before they can pick and choose from outside sources.

3. Descriptive literature (pamphlets) on the good things we do make in the U. S. A. with reasons why. This would include things that are worn, that go into our homes, including lighting, hardware and the more obvious art productions; that are used in our communities, etc., etc.

4. The organization of an Art Council on Art Education covering art instruction in grammar grades, Junior and Senior High Schools, Colleges and Universities, Art Schools, and all other educational groups which may be promoting art. This Council to be called together once a year for a week's session to sit about round tables and discuss, debate, propose experiments, analyze results and in fact work to unify effort and to measure results in art training.

Mr. C. Howard Walker, member of the American Institute of Architects, writer and lecturer, wrote:

Each of the suggestions made is of value, but each still leaves art as a thing apart, at least to a considerable extent, from daily life, instead of being a natural part of it. Art begins (i.e., the visual arts) with representation of things seen, and progresses with the power of recording them, and with the making of things desired, first crudely, then with greater skill. Both of these are natural acts of very little children, and if they are guided by intelligence, and sympathetic notice encourage observation and discrimination early in life.

Upon these two things the practice of art is built, and it becomes perfectly natural hourly action—an "integral part of man life." Emotion and imagination are parts of personal equations, which get response from similar personalities and an individual, but the habit of drawing to express desire and idea, of comparison of shapes and colors, the adaptation of materials can and should become second nature at an early age.

I think, therefore, that in all schools and colleges, in all courses, the recognition of this fact should be apparent. The difficulty is to find teachers who in addition to their specific subjects know anything about the Arts, which have only been taught as isolated factors of life. The teachers must be taught, I believe, that the desire is prevalent.

All this talk leads to my conclusion that in order for people to attend museums, lectures or Art Schools, they must first have come into relation with the natural rewards of power of expression and feel the desire for more advanced knowledge in it, and this should come early in all teaching in all schools. For heaven's sake do not standardize it or make it "efficient." Methods will vary everywhere. What you need are teachers who have the intelligence to generalize, and they are rare.

Miss Cecilia Beaux, the distinguished portrait painter, made this suggestion:

No doubt Art Museums and schools are desirable, but there are thousands of towns and small cities that must and will grow to be big ones. It seems to me that scores of first class lecturers with slides to go all over the country on a small entrance fee to preach about town building, parks within the towns, and river fronts to arouse civic pride—the sense of order. Views of great European cities, parks, gardens, rivers, homes, should be shown and explained and the great happiness and comfort to be derived from all this by the people.

Mr. Ernest Peixotto, Director of the Department of Mural Painting of the Beaux Arts Institute of Design, said:

I believe that the founding of museums is an excellent thing, especially of museums devoted to the purchase of American art of today, that is paintings by the younger living painters, as the Luxembourg Museum has consistently done in Paris for years. The greater the number of these museums that could be established in different parts of our country, the better.

I believe, too, in the appointment of an art representative in our National Government, if for no other reason than to give prestige and importance to art in the eyes of the people.

Mr. Paul P. Cret, Professor of Architecture at the University of Pennsylvania, said:

Of the different agencies that you mention for the greatest service in the cause of art, I feel that the creation of museums is most effective. Nothing educates in art appreciation as well as close contact with masterpieces. Lectures, publicity and even educational work are always more or less defending a cause and extolling one form of art in preference to others. The museum places before the public its exhibits and lets them develop their own individuality under that stimulus.

Mr. Lorado Taft, the sculptor, sent the following:

Your question suggests a host of possibilities. Every one of the things which you propose would be vastly helpful. I feel, however, that we cannot do much for grown people; our work must be largely with the children. I would like to see small but good collections of casts put into schools *under skylights* where the beauty would be revealed; then have interesting things written about them to be read by the children. Autotypes of great paintings should be abundant and similarly explained. Most important of all is intelligent and enthusiastic leadership, in which our country is strangely lacking. We need teachers of a humanized art history and many more trained directors of museums. These should be in every city and a children's museum in every school. I see great possibilities in dramatization of art history with scenes and incidents in the lives of the great masters; the preparation and acting of such plays would be very stimulating.

But these are details; the prime essential is a cultivated and inspiring leadership.

Finally, from Mr. John Cotton Dana, Director of the Newark Museum Associa-

tion, and Librarian of the Newark Public Library, came this most original suggestion:

Engage a good advertiser, able to write well and, what is most important, skillful in managing people. Supply him with funds to cover upkeep of an office in New York City, with a competent assistant and several clerks, stenographers, etc., and ask him to proceed to increase interest in art in this country. Give him funds for such travel for himself and his assistant as he thinks advisable; also for printing and postage. He should not be an expert on any form of art. He should lecture only on those rare occasions when he could arouse the interest of a large number of important people in no other less exhausting and time-consuming manner.

The harvest of "art interest" is waiting to be gathered, but the harvester is lacking.

At the Convention Mr. Ralph Booth, President of the Detroit Art Institute, discussing this subject, said:

"I have listened to the reading of these several letters of recommendation with interest but it seems to me that they fall short in one particular. They are all excellent, but we have sort of a prize competition here before us. We want to know what is the very greatest contribution that can be made to art in America by an institution well endowed; therefore, we have the opportunity of the play of the imagination as to the size of the endowment.

"I was asked recently what I would do if I had fifty million dollars, and I said, being interested in the arts that I would build—especially, if I had \$100,000,000—the most beautiful Gothic cathedral in the world, because I believed that the great Gothic cathedral expressed the highest thing that any of us could achieve in art. But having the feeling that the desire is for something slightly different in this greatest contribution to art in America, and believing that it is desired that it shall be more broadly distributed than a Gothic cathedral, I am disposed to recommend that we adhere strictly to that which shall return us the 100 per cent.

"The only way I know of to retain 100 per cent of the greatest contribution to art in America is by buying works of great art, that shall convey the everlasting example, precept and information, the esthetic pleasure, if you please, in addition that no other form of this endowment could possibly exceed.

"We have still a great dearth of art in

America, in comparison with the old world. It is coming here constantly; therefore I say that the funds of this endowment can find no better avenue than gathering these greatest of opportunities and bringing them here for our pleasure, satisfaction and uplift.

"I have another point which relates to this, which I feel is of the utmost importance. Nearly every art institution in the United States has a board of trustees, or a board of directors, and every important purchase of art becomes a matter of discussion and compromise. I therefore recommend to this endowed institution that they carefully select in each place of importance, in their opinion, an individual in whom they have confidence, and that they place a certain sum of money in the hands of that individual in that particular city or town, to buy a work of art, so that there will be no compromise when it comes to the selection. Now, that seems very simple, and it certainly would operate, but the man is on trial—or the woman—and after this first essay into a purchase is made, then those deeply interested in the endowment should look over the matter and determine, with the assistance of the best experts obtainable, the result of the purchase made by these individuals. If it is determined that these people did not know so much about it after all, and are not to be relied upon, then we will cross them off the list. If we find by a college of experts that they know a good deal about it and have rendered an extraordinary accounting for the money, put at their disposal, more power to them and more money at their disposal.

"To sum up, from this selection of individuals can be developed a board of satisfactory experts, who with the acknowledged experts can work in cooperation and administer the expenditure of this great endowment. Therefore, having filtered this thing through, so that we have the benefit of a highly discriminating group, we purchase with this endowment nothing but works of high art.

"Now just a slight sidelight on this. I am surprised to find that so little of the thought of this convention relates to the acquisition of works of great art. We talk about selling pictures and talk about direct organizations and talk about this and that, but we seem to concentrate so little upon the acquisition of works of great artistic merit.

I do not believe that there is anything that we should concentrate so much upon as the development within our midst of a recognition of that which is really above the average and is entitled to extraordinary consideration, and the bringing to our country of those things which have been produced in previous centuries, which are of great importance, for our esthetic pleasure.

"Let us not put it too much on a commercial basis; let us consider that the highest consideration we can give to art is the collector consolidated, if you please. Surely, the greatest collectors of art in the world are individuals today, and I never heard of an individual who had a very great art collection talking about the commercial advantage of his collection or something of that sort, or how much it was going to help him in his business. He seems to be satisfied to spend his ten or twenty or thirty million dollars for the esthetic pleasure that it gives to himself and his friends. And so, I say that the greatest art collection in

the world would be what I call the 'art collection consolidated,' where we all put our funds together to get that which none of us can afford to get otherwise, for the benefit and the esthetic pleasure of each and everyone of us.

"I believe that if we concentrate a little more on saving the 100 per cent, by the acquisition of the greatest of the works of art that have been produced, it will be the greatest contribution to art in America."

As an immediate result accruing from the reading of these letters, the Convention passed a resolution adopting as a policy Mr. Huger Elliott's first suggestion, and agreed to institute an effort, through the cooperation of its chapters, to see that every school in the United States has upon its walls at least one plaster cast of a superb work in sculpture, one fine print of a masterpiece in painting, and one photograph as an example of civic improvement that has been made in a corresponding locality, making this its chief motive for the coming year.



MT. EQUINOX

ART INSTITUTE OF CHICAGO

ROCKWELL KENT

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
1741 New York Ave., Washington, D. C.

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LEILA MECHLIN, Editor
1741 New York Ave., Washington, D. C.

SUBSCRIPTION PRICE \$3.00 a Year

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of the American Federation of Arts.

VOL. XV AUGUST, 1924 No. 8

THE FINE ARTS IN A LABORATORY

The little pamphlet which bears this title, lately published by the Division of Fine Arts of Harvard University, has a double value and significance. Primarily it explains the way in which the Fogg Art Museum is serving as a laboratory for students of art, by bringing them directly in touch with original works of art and giving them opportunity thus to gain their acquaintance with their subject at first hand. Secondly, however, it lets it be known that Harvard University is awake to the fact that interest in art is increasing in America and that art has the power not only to enrich the lives of the individuals but the nation which cherishes it and encourages its development.

In this connection, President Lowell has made the following statement: "That our people take a constantly increasing interest in the Fine Arts, there are many signs; and this not only affects professional artists and men whose occupation is the charge of collections in museums, but touches also the public at large, as, indeed, it must if our country is to acquire in the refinements of civilization

the position that it has achieved in material things. Therefore, instruction in the Fine Arts is becoming constantly more important in our universities; and such instruction can be most effectively given as scientific instruction is given—by a study of specimens; in short, by the laboratory method."

The introductory paragraph to the pamphlet itself embodies a similar declaration. It says, "It is a fact, not a theory, that men are drawn to the beautiful. Their appreciation of it is limited by their association with it." And it continues, "the importance of the Fine Arts in the life of a nation is abundantly testified to by historic fact. But their importance in education, particularly university education, has never been sufficiently stressed."

In regard to the improvement in educational methods this pamphlet points out that "Instruction in the Fine Arts, formerly approached from the literary point of view, left students with a literary appreciation of the old masters rather than an appreciation of their works." This is still the only approach that many in this country have to art, but it is a condition which is fast being remedied through the medium of the Art Museum. Harvard is training in its Department of Fine Arts, with the help of the Fogg Museum, directors for the museums which not only now exist but which are rapidly coming into existence. But aside from this, the purpose of a University Fine Arts Department is largely to create an appreciative public, to open to the individual avenues of enjoyment which would otherwise not be his or hers. Finally, "A modern university," to again quote from this pamphlet, "is fundamentally a servant of the nation. It must sense the nation's educational needs at least a generation before the results of its services can be effected." It is because Harvard senses the development of interest in art and the need for cultivation along these lines that it has established its Division of Fine Arts, and, through the generosity of friends, been able to make its teaching effective through the use of the Fogg Art Museum as a laboratory.

Since the issuance of this pamphlet Mr. John D. Rockefeller, Jr., has made a gift of \$500,000 toward the \$2,000,000 fund being raised for the erection and endowment of the new Fogg Art Museum.



ONE OF THE TWO HALLS IN THE CENTRAL PALACE GIVEN OVER TO THE AMERICAN EXHIBIT
INTERNATIONAL EXPOSITION, VENICE, ITALY

NOTES

IN PRAISE OF the American exhibit in the
OUR AMERICAN International Exposition
EXHIBITION AT now being held in Venice
VENICE are the appreciative ac-
counts which are constantly
being received, through letters and articles,
concerning these works. The following is a
letter from Mr. Giovanni Bordiga, President
of the Exposition, to the President of the
American Federation of Arts:

"SIR:

"Not yet a month is passed since our 14th
International Exhibition of Art has been
inaugurated, and we can already say that
its success—splendid since the first day—is
now assured from every point of view.

"The most evident witness, the clearest
and most persuasive signs are the compli-
mentary judgments of the press, the extra-
ordinary crowd of visitors, the conspicuous
beginning of business.

"Now that this is established and our
part is accomplished we are compensated
for the long and hard work, but we feel the
sincere duty to declare our deep gratefulness
to all those that helped and favored us in
bringing the work happily to success.

"And as one of the greatest and most
interesting features of the present Expositi-
on is surely the United States Exhibit, we
address grateful thanks to those who with
intelligence and love, directed and took care
of the arrangement, namely, the American
Federation of Arts, and for it, yourself, Sir,
who are the President.

"The seventy-five paintings by American
artists suitably displayed in the two large
halls of the Central Palace of the Exposition
represent, in their noble and self-possessed
form, the exquisite characteristics of the art
beyond the ocean, an art that it is earnestly
hoped the United States may assert again
at the next exposition, with a pavilion of
their own, in a still fuller and more complete
extent.

"With such a wish, please, dear sir, accept
the kind regards of the management of the
undertaking, and in particular my own."

(Signed) G. BORDIGA,

President of the Exposition.

Ugo Ojetti, leading Italian art critic,
writing of the Exposition in the *Corriere
della Sera* of May 14, made the following
comment on the American section:



SECOND HALL IN THE CENTRAL PALACE GIVEN OVER TO THE AMERICAN EXHIBIT

INTERNATIONAL EXPOSITION, VENICE, ITALY

"Even in the two rooms in the central building given over to paintings of the United States, the choice made, through the good offices of Illario Neri from the American Federation of Arts, could not have been more wise. Here also many canvases are loaned from the public collections of Washington, a very generous loan this time. American painters often express themselves, as is known, in French, especially in open air scenes and in scenes of great light; but it is enough to look at the breakfast in the sun painted by Walter Ufer, or the two girls in the Renoir manner given to us among waters and trees, by Leon Kroll, or the two women by the window, painted by R. S. Bredin, to understand that, having reached a complete mastery of this foreign technique, American painters by now know how to reveal freely their soul by it.

"As is natural, that fervid and overpowering civilization holds the human figure and the portrait in high honor. And the tradition of the English portraiters perhaps finds not even in its own country followers as nimble and as refreshing as Cecilia Beaux in this picture of a lady 'On the Terrace.' Worthy of remembrance, among the other English-style painters, are Hopkinson, Betts, MacLane, Lydia Emmet,

and the Italian Giovanni Troccoli, of whom, another year, we hope to see more. The Phillips Gallery of Washington loans the 'Traghetto' by John Sloan, painted in a low tone, with a woman that leans against the side of a ship and a sea all smoke and wind, unforgettable."

In an article by Mrs. Helen Gerard in the *Art News* of May 24, the following account shows the interest which the King of Italy displayed in our American paintings:

"Passing through the two large halls of the Central Palace containing the first representative American exhibit—a worthy show of seventy-five paintings by as many of our serious artists, rather of home than foreign culture, most loaned from our public galleries and all well-known pictures—the King evidently was pleased. He stopped twice before Charles Curran's 'After the Storm,' admired Ruth A. Anderson's 'Wedgwood and Flowers,' Victor Higgins' 'Taos Mountain,' and 'Tropical Rain' by Frederick J. Waugh. He also showed special interest in Wayman Adams' full-length portrait of Booth Tarkington, Cecilia Beaux's charming woman seated in a night scene 'On the Terrace,' Ernest L. Blumenschein's 'Superstitions,' John Sloan's 'Ferry,' and George W. Sotter's 'Autumn Night.'"

To which she added, "The exhibition management is also cordial in praise of our show and, selecting a larger number than it is customary to choose from any one national section, for the illustrated supplement to the catalogue, reproduced Walter Ufer's 'Luncheon at Lone Locust,' Burtis Baker's 'Interior with Figure,' Herbert W. Dunton's 'Cattle Buyer,' Gardner Symon's 'First Snow,' Lester Stevens' 'Rockport Quarries,' 'In the Studio' by R. Sloan Bredin, and Douglas Volk's portrait of John Cotton Dana, besides the Curran and Blumenschein pictures. On all sides it is admitted that our seventy-five Americans hold their own with dignity among almost a thousand artists of all nationalities showing over 2,500 works."

On the occasion of the laying of the cornerstone of the Detroit Institute of Arts, which took place the latter part of April, Mr. Ralph H. Booth, President of the Institute, made the following notable address:

"Our city has achieved first place in industry and an enviable place in wealth. We are here today to crown these accomplishments by laying the cornerstone of this building which shall testify that our true ambition is not mechanical production only. This but supplies the opportunity with which we shall gather around us the finer things to which we aspire, and give tangible evidence to the world that Detroit is a city of enlightenment and progress, where we claim the best that civilization offers in order that our own lives may be fuller, and richer, and contribute to the true betterment of future generations.

"It is the lasting quality of art that appeals to us today. Art survives everything else. If this building proves to be a great work of art it will be preserved by an intelligent race throughout the ages and will grow in appreciation and value with the years.

"Commerce, industry and governmental activities, such as those that supply protection and comfort, do not typify our real purpose. We are justly proud of our police and fire departments, our hospitals, rapid transit, of our paved streets, and pure water, but these minister only to the comforts and needs of civilization.

"Our spiritual and religious life is a higher

and finer thing, and it is for this life 'worth while' that we seek the higher plane.

"In the middle ages the arts were fostered by the church and prevailed within the cloistered walls of monasteries. In the Renaissance, art flourished because of the patronage of princes and kings, who in most cases suppressed the masses of the people.

"Today, we represent a free people building for themselves a great free Institute of Fine Arts to complete this beautiful Centre of Arts and Letters. Shall we desire better evidence that the day is already here when art will function by and for the great masses of the people?"

"It is often said that art is a luxury, but this is a mistaken view. Art is also a utility. Education in art will rebound to the solid interests of a people. We go to Paris to buy beautiful things, and Parisians make beautiful things, because they breathe an atmosphere surcharged with artistic spirit. However, we will lose the utility if we center our thought exclusively upon it. We must hold to the ideal of beauty, keeping beauty to the front and the useful and the substantial will follow.

"Today we know art as a necessity. It is necessary as applied to production of things for sale. Art education for the consumer is of great importance, because in the education of taste it becomes a matter of economy. Too often there is a tendency to rate things by money value alone.

"In addition to the practical necessity for art, there is the spiritual necessity. Art is necessary to the most hard-working life, which must have the mental and spiritual stimulus found in color and form, in music and in books. To this must be added 'Art for Art's Sake.' The pure aesthetic pleasure is so desirable as to now be regarded a necessity. Man must enlarge his nature beyond the material or man will die. 'Man cannot live by bread alone.'

"Enjoyment and appreciation of the beautiful is a common heritage of the race—a gift in all of us to be cultivated.

"In behalf of the Arts Commission of Detroit, representing all the people, I lay this cornerstone of the Institute of Arts with the promise that this building shall stand for the democracy of art, and the aim will be to bring the best in art nearer and nearer to the life of every citizen."



OSAGE HUNTERS

LUNETTE, MISSOURI STATE CAPITOL

E. IRVING COUSE

The State of Missouri is demonstrating in its Capitol building at Jefferson City what can be accomplished in the artistic adornment of public buildings. With its sculptural groups and mural paintings, all pertaining to the early history of the state, an educational and artistic interest has been maintained.

This achievement is a credit to the commission in charge of the decorations which has wisely chosen to have illustrated by the foremost artists, the historical events of America in which the state of Missouri has had its part.

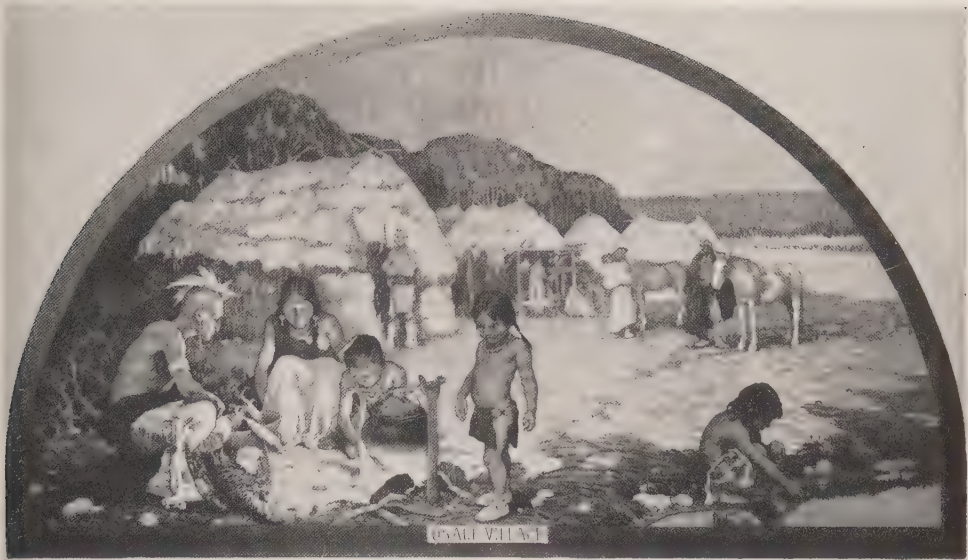
The latest murals installed are the work of E. Irving Couse, N. A., and represent scenes from the life of the Osage Indians and the early settlers. The Osages were the first natives to inhabit certain sections of Missouri. These Indians are conceded to be the highest type of the aborigines, tall, graceful and well proportioned. They shaved their heads, leaving only the scalp-lock to which were attached feathered headdresses. They were fine hunters and lived in well-built wigwams made of rushes. At present their descendants live in Oklahoma and, since the discovery of oil on their lands, have become the wealthiest Indians in America. The early settlers of Missouri were of French

descent and wore clothes made from the skins of animals and the celebrated coonskin caps.

These lunettes are 10 feet in length by 5½ feet high. Two of the series of three are reproduced on the opposite page through the kind permission of the artist.

NEW COURSE IN LANDSCAPE ARCHITECTURE

The University of Pennsylvania has established a Department of Landscape Architecture to be opened in September with an educational standard which will place it on a level with its course in Architecture. The new course is framed on the conception that Landscape Architecture is a fine art, and its organization is such that it will ultimately permit the development of instruction in City Planning. The department will be under the direction of Robert Wheelwright, a graduate of Harvard University and a member of the American Society of Landscape Architects, who has achieved marked success in his chosen field both in New York and Philadelphia, and was one of the founders and for many years an editor of *Landscape Architecture*, the official organ of the Society of Landscape Architects. The course is open to both men and women, and will require five years for



OSAGE VILLAGE

LUNETTE, MISSOURI STATE CAPITOL

E. IRVING COUSE

completion. A considerable amount of time will be devoted to liberal studies in addition to those professional. At its completion a degree of Bachelor of Landscape Architecture will be given.

ART CENTER NOTES

An exhibition of Professional Textile Designs was shown at the Art Center, 65 East 56th Street, New

York, from June 16 to 28, under the auspices of the Silk Association and the National Association of Cotton Manufacturers.

This exhibition included about seventy or eighty designs representing the work of seven of the leading American textile design studios, and demonstrating to the public and those particularly interested in the textile industry the advance in technique and artistry which has been made by our native designers. An interesting group of antique fabrics, representing the textile art of many different countries, was borrowed from the collections of the Brooklyn Museum and included in this exhibit in order to show the relation of modern design to the fabric history of the past.

During the summer months the Art Center is holding an unusual exhibition of "Beauty and Economy in Housefurnishings." The object of this exhibit is to show in the most

practical way possible what may be achieved in the way of attractive interiors for a limited expenditure. To this end the cooperation of a number of well-known New York decorators has been secured, among them Miss Nancy McClelland, Miss Gheen, Mrs. Agnes Foster Wright, Miss Dean of Demarest and Company, and Miss Emma G. Hopkins of Bermner and Company. One of the features of the exhibition, which comprises eleven rooms and a porch, is a four-room apartment furnished for the sum of \$650.

The exhibition is open to the public daily from 10 a. m. to 5 p. m., except Saturdays and Sundays. On June 28 the delegates to the National Democratic Convention were entertained by the Art Center at a tea, which included the showing of this exhibition.

A National Industrial Art Exposition, under the direction of the leading American manufacturers and prominent industrial art institutions, will be held annually on the Million Dollar Pier at Atlantic City, according to an announcement lately made by the Art and Industry Foundation of Philadelphia, a national organization recently chartered. The entire exhibition space of the pier, comprising

100,000 square feet, has been engaged by this Foundation for the summer seasons of 1924, 1925 and 1926. The Exposition will be conducted each year from July 1 to September 15, and it is conservatively estimated that during each season five million visitors from all over the United States and other countries will see the exhibits. The plans for the Exposition have been designed by Mr. Paul P. Cret of Philadelphia, and Mr. Roy G. Pratt of Philadelphia and Baltimore.

The purpose of this exposition is to educate the public to a better appreciation of art and quality in American-made products, and to show how such products may be properly utilized as well as the most modern methods and equipments applied to satisfy a wide range of needs. It is to be primarily of an educational nature "to enlighten the American public as to the value of art and quality and to show how American homes can be constructed, decorated and furnished most artistically, modernly and economically." It is announced that the Exposition is not conducted for commercial profit, as the Foundation is not based on a mercenary motive, and that it will be operated by manufacturers for manufacturers and for public benefit.

Among the features of the exhibit will be a model residence, a \$15,000 house, built from the plans of the winning number in a national architects' contest conducted by the National Electric Light Association. A model apartment of five rooms and bath, and a hotel suite of two rooms and bath will also be shown. Other special features such as tapestry and silk looms in operation and other processes of manufacture will be shown on the premises. There will also be a high-class fashion show exhibited by living mannikins, both men and women.

At a luncheon conference held in New York recently under the auspices of the Art and Industry Foundation, Mr. Richard F. Bach, of the Metropolitan Museum of Art, and Prof. Charles R. Richards, Director of the American Association of Museums, heartily endorsed the objects which the Foundation is seeking to promote. Both speakers expressed satisfaction that an organization of prominent manufacturers and leading industrial art educators such as are represented among the founders, directors and membership of the Art and Industry

Foundation, is taking up the work of developing a national interest in promoting art and quality in American-made products along the lines of the work which has been so admirably conducted in France by the Fine Arts Commission of that country. Among the other speakers who addressed the Conference were Col. William O. Owen, former Curator of the Army Medical Museum of Washington, D. C., Lorentz Kleiser of the Edgewater Looms, and William Laurel Harris, editorial writer for *Good Furniture Magazine* and a distinguished mural painter. The President of the Foundation is Mr. Bernard Davis, President of the La France Textile Industries of Frankford, Pa., and Hamilton, Ontario.

The Frick Art Reference Library was opened on May 23. The following notice appeared in the *Art News* of May 24:

"The Frick Art Reference Library, which Miss Helen Clay Frick has been organizing during the past three and a half years, was opened yesterday afternoon with a private view and will be free to students by appointment on and after June 9. This library, which is by far the most complete of its kind in this country, is based on that of Sir Robert and Lady Witt in London, where more than a quarter of a million photographs of works of art and a record of each are on file.

"There are 36,000 photographs exclusive of paintings in the local library, and 12,000 reference books, of which 7,000 are catalogues of collections. The period from the XIIth century to the present day is the field which the library covers. Records of modern American works form an important part of the library, although it has been difficult to determine which artists to represent as the absence of a national collection similar to that in England has precluded Sir Robert Witt's plan of including only the works of artists so represented.

"The photographs are filed in large binders according to schools, with subject matter as a secondary subdivision. For instance, paintings by Gainsborough, who has five binders to his credit, are divided into portraits of men, of women, of children, etc. On the back of each picture is typed infor-

mation concerning it, such as the date, whether it has been engraved, in what books or magazines it has been reproduced, in what collections it has been, and a general description and history followed by a note as to whether copies of it are in existence.

"This file of photographs is made of further use by three card indexes. One is a general file, including artists, titles of pictures, and general subjects. A second file specializes in what might be termed 'accessories,' such as architectural details, interiors, anything about a picture which might form a general basis for grouping it with others. Then there is also the *Burlington Magazine's* card index of references to articles in that magazine. Many of these photographs were made by the library's own photographer. This applies particularly to the American paintings or to paintings in American collections. Miss Frick has made several trips through the country securing reproductions of paintings of which photographs were not available.

"The building in which the library is housed was built especially for the purpose and has just been completed, the architects being Carrere and Hastings. It is a two-story building forming a north wing of the Frick mansion and, like it, is a free treatment of the XVIIIth century English style with an Italian influence. The floor which one enters from the street, is the reading room. Both the card files and the files of photographs are here. A lower floor, where about a dozen librarians are at work, is also given to the reference library.

"On the occasion of the formal opening yesterday addresses were given by Dan Fellowes Platt and Prof. Paul J. Sachs of the Fogg Art Museum."

Both the artists and the art associations are thoroughly enjoying the Art Center in Balboa Park which has recently been completed. The quaint and attractive building which the State of New Mexico built to express its life and architecture at the time of the Panama-California Exposition in San Diego, by the generous gift of several prominent citizens of San Diego, has been made permanent. Its patio has been planted with flowers, and a lecture hall and reception rooms have been

furnished with antique furnishings and equipped for serving tea or dinners. A number of studios are rented and a hospitable one kept for visiting artists.

The Friends of Art are having Sunday afternoon teas once a month during the summer at the Art Center. A unique exhibition forms the topic of discussion over the teacups; the first one centered its interest about a thumb box show, while the second one featured a collection of samplers, old quilts and other quaint stitchery owned by Miss Emma B. Hodge, honorary curator of the Chicago Art Institute. Miss Hodge spoke informally about her treasures. At one of these charming teas a prominent banker was heard to say, "I am a friend of art, and a patron of art, I come to these gatherings to give the artists a chance to educate me concerning their work."

Construction has started on the Bridges Memorial Art Museum which is being built on the north end of the Plaza de Panama in Balboa Park. This building is to be presented to the city by Mr. and Mrs. A. S. Bridges. Templeton Johnson is the architect for the museum and he has drawn his plan in the plateresque style of early Spanish colonial architecture which places it in harmony with the other park buildings.

The Little Gallery will have a new home for its first birthday. Miss Beatrice de Lack Krombach, owner and manager of this flourishing institution, has purchased property on Fourth Street where she has started construction of a fine fireproof gallery which will be Spanish in architecture. She plans to open this gallery in September.

Maurice Braun, who is spending the summer at his Point Loma studio, has recently sold a painting called "The After-Glow" to the Women's Club of San Bernardino, California. This painting was unanimously chosen by the members of the club from an exhibition of representative California painters. The Riverside Women's Club has also added a Braun painting to their collection, "Eucalyptus," purchased through the Kanst Gallery in Los Angeles.

The Art Guild has arranged for a series of lectures on Art Appreciation which are being given at the Art Center. These lectures are prepared and sent out by the American Federation of Arts and are illustrated by lantern slides. Several of the series have

SAN DIEGO
ART NOTES

recently been completed. The quaint and attractive building which the State of New Mexico built to express its life and architecture at the time of the Panama-California Exposition in San Diego, by the generous gift of several prominent citizens of San Diego, has been made permanent. Its patio has been planted with flowers, and a lecture hall and reception rooms have been

already been given, one of which was written by Bryson Burroughs. Mr. E. E. White delivered one and Miss Louise Darby the other. Tea was served and general discussion followed the lectures.

Cuthbert Homan has resigned his position as curator of art at the San Diego Museum.

H. B. B.

BENJAMIN C. BROWN HONORED Benjamin C. Brown of Pasadena, California, has been awarded the \$1,000 purchase prize offered by the

Los Angeles District Federation of Women's Clubs for his painting, "The Witchery of Winter—Yosemite."

This picture, which was reproduced in the June number of THE AMERICAN MAGAZINE OF ART, was awarded the William Preston Harrison prize in the Painters and Sculptors Exhibition at the Los Angeles Museum during April. It was then selected as one of eighteen for the Third Travelling Exhibition of Selected Works by Western Painters which is composed of work by artists from San Francisco, Los Angeles, San Diego, Seattle, Denver, Kansas City and Santa Fe. This exhibition is sent out by the Museum Directors of the various cities and started in Los Angeles in May. Mr. Brown's painting was then selected with four others by a jury to be voted upon by the various Women's Clubs which had contributed to the prize of a thousand dollars, and was chosen for the award. The picture was removed to the Biltmore Hotel, headquarters for the Biennial Meeting of the Federated Women's Clubs of America, and hung there. It will be sent on a tour of the clubs, each of which will keep it two weeks, and the final disposition will probably be to the Los Angeles Museum. In notifying Mr. Brown of the second award to his painting, Mr. W. A. Bryan, Director of the Los Angeles Museum, wrote: "I wish most sincerely to congratulate you personally on this further evidence of appreciation of your work, and to congratulate the community that this picture becomes the property of Los Angeles."

CHILDREN'S MUSEUM CLUB Eula Lee Anderson gives the following interesting little account in "Museum News," published by the Toledo Museum of Art, of the place the

Museum has in the lives of the children of Toledo:

"When the fifth grade English language class at Anna Pickett School began the study of the master French painter, Millet, Henry Sterne, a member of the class, seemed to evidence an unusual acquaintance with this artist. In describing a painting by Millet, he told of the balance of color and of form, and of the beautiful circles, ovals and other lines that form the composition of the picture.

"The teacher became interested and upon inquiry, Henry told her that he had learned about this painter and many others at the Museum of Art. Henry then told the children about the beautiful objects in the Museum, and that ever since he was five years old he had been coming to the story hour held there each Saturday and Sunday, and had heard about the Egyptians, the Greeks, the master painters of Italy and the great landscapists of Europe and America.

"The children became so enthusiastic that they organized an Art Museum Club, electing Henry President; Ellery Wood, Vice-President; and Dorothy Halsted, Secretary.

"Each Friday of the school year the club meets at 2.15 and the children discuss a painter and his pictures and tell of the painters about whom they have heard at the Art Museum, for they, too, now accompany Henry, first meeting their leader at a certain corner and then speeding away on roller skates to the Museum story hour.

"At their school a special Art Museum drawer is reserved for current events pertaining to the Museum, its collections and to general art objects, and mounted on a chart in one corner of the room are shadow pictures and drawings made by the children from some of the paintings they have studied.

"Many instances of a similar nature could be cited wherein the Museum children have brought the influence of art to their play-mates."

AT THE CHICAGO ART INSTITUTE An attractive room, to be known as the Friesian or Dutch Room, has lately been opened in the Hutchinson Wing of the Art Institute. This room is filled with all sorts of curious contrivances adapted to the needs of the people of the XVIIth century.



HAULING COD NETS

GEORGE PEARSE ENNIS

ISIDOR PRIZE—SALMAGUNDI CLUB, 1924, ANNUAL WATER COLOR EXHIBITION

The tile walls and the large tiles in the floor, together with nearly all of the accessories, came from the ancestral home in Friesland, Holland, of William G. Hibbard, late Chicago merchant. The room is an exact replica of one of those in the home in Holland. Among the objects of particular interest are the quaint fireplace with its tiles showing scenes from the Old and New Testament; the well-designed copper kettles suspended from their cranes; the polished brass warming pans; the brass treasure chest, a small box covered with sheet metal and studded with nails; typical Dutch beds built into the panelled walls on two sides of the room; interesting desks covered with landscapes and marines; a curious triangular cheese cupboard fitted into a corner; a yoke and two buckets used for carrying burdens on the shoulders; a painted fire screen made of wood; a spinning wheel, tiled window seats; and beautifully designed leaded glass windows. The room and the furnishings were

given as a memorial to Mr. and Mrs. Hibbard by their children and grandchildren.

Other period rooms in the Hutchinson Wing which are now ready for opening are the Regence Room, donated by Mr. and Mrs. Henry Dangler, which occupies a period in time between Louis XIV and Louis XV; the Georgian Room, which is the gift of Mrs. John Borden, and was formerly in a residence in Artillery Lane, London; and the Deal Room, dating back to 1730 and so called because of its pine wood paneling.

Leopold Seyffert, of the Department of Portraiture of the School of the Art Institute, has been granted a year's leave of absence and will spend most of his time painting in and about Vienna, Austria. Professor Wimmer of the Costume Design Department, will also spend some time in Vienna.

The Class in Design at the Art Institute, under the direction of Mr. Alfonso Iannelli, recently submitted a group of rug and

runner designs to the National Fiber Textile Company through its advertising agency, Henri, Hurst and McDonald. Five of these have been purchased and will be made up in the near future.

It is interesting to know that the Board of Education of the Chicago Public Schools, in issuing one of its new publications, is using color reproductions of some of the paintings in the Art Institute collections.

THE ILLINOIS
BETTER COM-
MUNITY
MOVEMENT

Each year for the past three years the Art Extension Committee of the Better Community Movement of the University of Illinois has conducted an automobile tour of approximately a week through the State of Illinois, for the purpose of visiting and becoming acquainted with those places throughout the State which are of particular interest, not only from an artistic standpoint but from the standpoint of general education. The most recent of these trips, which was completed on June 29 after a period of a week's duration, covered the northern part of Illinois and included visits to Peoria, Princeton, Rock Island, Apple River Canyon, Freeport, Rockford, Aurora, Elgin, and Joliet. At each of these stopping places lunches, dinners and evening meetings were held at which notable speakers discussed the various phases of the work which the Art Extension Committee is conducting.

The purpose of this Committee, of which Mr. Lorado Taft is Chairman, is "to assist in making art a more potent elevating force in the lives of the people of the State of Illinois." It seeks "to help the people to discover beauty in Nature and to enjoy it, to recognize beauty in Art and to appreciate it, and to stimulate the production of beautiful things." The avowed purpose of these tours, as set forth by Mr. R. E. Hieronymus, Community Adviser, is that the representatives of the various statewide agencies in cooperation with the Art Extension Committee may see and enjoy and be profited by parks and playgrounds, gardens and country clubs; libraries, school buildings and grounds; examples of landscaping, both public and private; distinctive buildings and beauty spots; collections of paintings, sculpture and other forms of

art; also that they may hear good music, and take part in worth-while discussions that have a direct bearing on making both better and more beautiful the communities in which they live.

The University of Kansas, Lawrence, Kansas, is especially fortunate in the commodious quarters in the new administration building devoted to the departments of painting and design. Convenient exhibit rooms are connected with the studios and all are properly top-lighted.

Miss Rosemary Ketcham, head of the department of design, has had during the past school year a continuous offering of Japanese prints obtained from a private collector in New York City. About two hundred prints have been sent in each of three shipments, and the whole number retained, giving a rare opportunity to the general public as well as interested students, and as one selection has followed another the result has been an accumulative understanding and appreciation. The leading masters in this type of art were amply represented, many of the prints were very old and valuable, and special prices were made by the owner in his comprehension of student life and college towns.

Miss Ketcham spent last summer studying in Czecho-Slovakia, and, in addition to many rare textiles and embroideries purchased for use in her department, she has been able to bring to the university representative exhibits of the work of the three notable etchers, J. Stretti-Zamponi, T. F. Simon, and J. C. Vondrous, all so well-beloved in their wonderful old city of Prague.

Mr. Stretti-Zamponi, perhaps the most Czech of the three, has sent two shipments. His subjects are chosen entirely from his own country, and his use of aqua-tint is very exquisite and attractive, especially in village scenes and city roofs and snow. He is imbued with medieval mystery and power, and he works with a self-contained strength especially illustrated in his St. Nicholas Church and the Castle and Cathedral from the Quay Mazaryk.

The rhythm and poetry of Simon is expressed more for its own sake. He excels

in Parisian scenes and delights in brilliancy of color, which, however, does not overleap the color-etching bounds. His Interior of St. Chapelle and the Rue St. Jacques, Paris, and the Charles Bridge at Prague probably show him at his best.

The twenty-three pictures sent by Vondrous are done in pure-line etching, straight, uncompromising, thoroughly satisfying black and white. The Cathedral of Prague through the Arch of the Belvedere, "The Tyn," John Huss' old church, and the Golden Street, also in Prague, reveal a technique very different from Zamponi's, but his choice of subjects and the severity of his limitations give much the same impression of solidity and power. Vondrous is more for the connoisseur, Stretti-Zamponi more for the ordinary art-lover. Vondrous commands the higher prices, but all three have made artists' rates to Miss Ketcham, and gratifying sales have been made. Vondrous has exhibited in Kansas City but this is the first time the other two have shown their work west of Chicago. F. L. S.

The Cleveland Museum of THE CLEVELAND Art has just distributed in MUSEUM OF ART pamphlet form its report for the year 1923, a pamphlet of 126 pages setting forth a vast amount of work of a far reaching and beneficent nature, and showing numerous illustrations of valuable acquisitions made during the year. The attendance at this museum, which, it should be remembered, is only eight years old, during the year 1923 was over three hundred thousand. Over nineteen hundred items were added by gift and purchase, and twenty-two special exhibitions were held. In the Department of Musical Arts record is made of an important experiment in musical appreciation with the public school children tried last winter and financed by the Music Fund of Boston. The educational work, under the direction of Rossiter Howard, was largely conducted through the public schools and the School teachers. Thousands of drawings made in the Children's Museum without instruction have been classified according to the age of the child and are becoming available as data for the study of the tendencies of the children's art instincts and susceptibilities, variable according to age, sex and race.

Cleveland People buy Cleve-

CLEVELAND ART land Art.

FOR CLEVELAND That is one answer to the secret of why the annual exhibition of paintings and handicraft by Cleveland artists now being held at the Museum of Art in this city strikes such a high level of excellence.

Seeing the exhibition of the Cleveland artists not long after viewing the great international exhibition at Pittsburgh, one might naturally expect to experience a sense of shock, or at least of tremendous let-down and a certain aspect of amateurishness.

But such is not the case. The Cleveland painters are seemingly all astir with enthusiasm and spirit. Every canvas in the show betrayed something beside good workmanship. It had about it a kind of enthusiasm; at least that was the feeling that accompanied the whole exhibition.

"How do you do it?" was the question asked of William Milliken, the curator of painters.

"We do it by making Cleveland artists feel that it's worth while to paint in Cleveland," Mr. Milliken replied. "No man stays where there is no market for his wares. Our dry-goods houses would hardly keep open if no one in Cleveland bought dry-goods. They would follow the market. It's just the same with the painter. If no one is interested in his wares in this city, he is going to go where he will find a market.

"So, a few years ago," explained Mr. Milliken, "we took stock of our annual exhibition and found that as a result of it, less than \$2,000 worth of paintings and handicraft was sold. That seemed like a very poor showing for a city of this size and a group of artists such as we have here. The result was that we at the Museum got back of the artists and tried to encourage Cleveland people to buy Cleveland art. Yet we did this without turning the Museum into a salesroom. We never stressed the sale of a picture in the Museum or suggested it.

"But groups of interested people got together and talked pictures. One man came forward and agreed to spend \$500 for paintings by Cleveland artists to put in the city schools. This, he believed, would not only encourage the artists but would encourage the pupils to paint if they saw that

their fellow-citizens were being recognized. That man, J. H. Wade, was so pleased with his experiment that he has raised the amount that he pledges each year to \$1,000.

"Then, too, clubs and organizations are spending money for Cleveland pictures. The Women's City Club of Cleveland is buying pictures, not to give to the Museum, but for their own clubrooms. So, too, is the Sorosis Club, one of the oldest women's organizations in the city. The same thing is true of the various men's organizations.

"The result is that from a scant \$2,000 the first year—which, by the way, dropped to \$1,200 owing to local conditions—we have already sold over 14 per cent of the entire show this year. Last year's sales amounted to more than \$10,600, and there is every reason to believe that this year's sales will be well ahead of that figure."

The result, Mr. Milliken pointed out, is fresh, enthusiastic work on the part of the artists. They keep right on improving from year to year because they know that some one believes in them.

The judges of this year's exhibition were Ellsworth Woodward, Eugene Speicher and Mahonri Young.

So delighted were the judges with the water-colors that they issued a special bulletin about them, and Eugene Speicher, the well-known portrait painter, who was one of the judges, bought the prize-winning water-color on the spot. It was a fantasy called the "Witches' Garden," by Clifton G. Newell.

Doubtless one reason that Cleveland people buy Cleveland paintings is the fact that it is good painting to buy. But that, on the other hand, is but half of the eternal circle. It is good painting because Cleveland encourages it.

FLORENCE DAVIES.

ITEMS

The Detroit Institute of Arts announces the appointment of Dr. W. R. Valentiner as Art Director. He will take up his duties about October 1. He will give his entire time to the Detroit Institute of Arts and will make his residence in Detroit.

Dr. Valentiner will bring a wide experience and fine scholarship to the art side of the Museum, while, as Secretary, Mr. Clyde H.

Burroughs will remain actively in charge of the administrative duties.

As expert and adviser during the past three years, Dr. Valentiner's services have been a great satisfaction to the Arts Commission. He is one of the best known experts in museum work today, having a thorough knowledge of nearly all the public and private collections in the capitals of Europe and seven years' experience as Curator of Decorative Arts at the Metropolitan Museum of Art in New York City.

At a recent sale in Paris of the famous de Ridder collection, a number of notable paintings were sold to American collectors and dealers. Among these special mention may be made of the "Portrait of a Young Woman," by Franz Hals, which was purchased by the Duveen Brothers for approximately \$105,000 and is to be brought to this country, and a painting by Hobbema entitled "Farm in Sunlight," which went to the Knoedler Galleries of New York for about \$66,000. In addition to these two paintings a "Portrait of a Young Lady," by Domenico Ghirlandaio, was purchased for Col. Michael Friedsam of New York for \$150,000. The proceeds from this sale, which comprised eighty-seven paintings by Rembrandt, Van Dyck, Rubens, Teniers, Potter, and many other famous Dutch and Flemish masters, are to go to the reparations account, the collection having been sequestered during the war as enemy property.

The American Academy in Rome announces the following award of Fellowships: In Architecture—William Douglas, of New London, Conn., graduate of Yale University with degrees of B. A. and B. F. A.; in Painting—A. Clemens Finley of Harding, West Virginia, a graduate of National Academy of Design Schools; in Sculpture—Harry P. Camden, of Parkersburg, West Virginia, a graduate of the Yale School of the Fine Arts; in Classical Studies—Marion E. Blake, Ph. D., from Cornell University, Florence. H. Robinson, A. M., from Columbia University, and Inez G. Scott, Ph. D., from the University of Wisconsin.

Mr. W. Frank Purdy has severed his connection with the Grand Central Galleries in New York, where he has held the position of Director of Sculpture, and will be identified

with the Ferargil Galleries at 37 East 57th Street, New York, joining with Messrs. Price and Russell in the elaboration of monumental memorials and other activities in American sculpture.

During the summer months there will be in the Cleveland Museum of Art monthly Wednesday evening recitals on the McMyler memorial organ, replacing the semi-monthly recitals which have been given during the winter. Each of these will be by a different organist, the first and the last by Douglas Moore, the Museum organist, the second by Dr. George W. Andrews, organist of Oberlin College, and the third by Edwin Arthur Kraft, organist Trinity Cathedral, Cleveland.

At the Metropolitan Museum of Art during the latter part of May a collection of drawings and designs by pupils of five of the Art Schools of New York—examples of work done by the students in the Museum during the past year, were exhibited. The schools contributing were The New York School of Fine and Applied Art; Pratt Institute; the School of Design and Liberal Arts; Teachers College; Columbia University; and the Washington Irving High School.

Professor Oscar B. Jacobson, head of the Department of Fine Arts of the University of Oklahoma for the past few years, has accepted the position of Director of the Broadmoor Academy at Colorado Springs this summer.

BOOK REVIEWS

HENRY LAMB; STANLEY SPENCER; CHARLES HOLMES. Contemporary British Artists Series. Charles Scribner's Sons, New York, Publishers. Printed at the Mayflower Press, Plymouth, London. Price, \$2.00 each.

These are additional books in the series already mentioned, to which monographs upon Charles Shannon and Ambrose McEvoy belong. Each has an introductory essay by a chosen writer, the initials of whose name alone are given. The entire series is edited by Albert Rutherstone.

Sir Charles Holmes, the subject of one of these volumes, has since 1916 been Director of the National Gallery, London. Because of distinguished service in the field of art he was knighted in 1921. He is a graduate of Eton and Oxford. As a young man he entered business and became an editor,

author and professor. Furthermore, in 1909 he was appointed Director of the National Portrait Gallery; and in 1914 and 1915 he served in the Anti-Aircraft Corps. But in spite of all this he has found time for painting and has won eminent distinction for himself as a painter of landscape. He is represented in the Tate Gallery and the museums at Manchester, Oxford, Johannesburg and Melbourne. His painting has been his recreation, and his technical ability has gone hand in hand with his knowledge of art. For the most part he has found his material in the north country, but not infrequently he has brought home with him an abundance of interesting pictorial material found in Europe on vacation trips. The reproductions of his work show him to have a large grasp of the essentials of landscape, and a sincere appreciation of the beauty to be found in Nature. Among the works reproduced the two most interesting are "Whernside" and "Rosset Gill," mountain pictures, both painted in 1917.

Quite different in character are the subjects of the two other monographs, Henry Lamb and Stanley Spencer. Lamb is a modern realist, painting with a certain virility figures and portraits of extraordinary homeliness—a homeliness which is at times grotesque. But in his work he shows a keenness of discernment and a power which might have permitted him to take his place among the world masters, had he chosen, or should he choose, to employ art less brutally.

Of Stanley Spencer less good can be said, and why he should have been chosen as the subject of one of these monographs it is difficult to understand. His biographer finds in his work a certain resemblance to El Greco. He is said to be "a young man who has quite clearly imagination among personal reactions," but his imagination, if the reproductions of his works given can be taken as representative, would seem to indicate a strangely diseased and abnormal mind. In most instances they are nightmares, the product of distorted vision—ghastly in abnormality, if not deliberately sacrilegious.

A GUIDE TO AN EXHIBITION OF THE ARTS OF THE BOOK, by William M. Ivins, Jr. Metropolitan Museum of Art, New York, publishers. Price, paper cover, \$1.00.

The story of the book, especially in connection with its embellishment, from the

vellum tablets used as memoranda and the codices of the first century to the end of the nineteenth century, is given briefly by William M. Ivins, Jr., in this illustrated Guide to the Exhibition of the Arts of the Book which takes the place of the usual catalogue as more helpful to the visitor who may not be familiar with the material of this most remarkable exhibition which continues on view in the Gallery of Special Exhibitions of the Metropolitan Museum through September 14. The Guide discusses in turn Illuminated Manuscripts, Printed Books, and Bindings, the three sections into which the exhibit is divided. It is fully illustrated.

AMERICAN GRAPHIC ART, by F. Weitenkamp, L.H.D. The Macmillan Company, New York, publishers. Price \$4.00.

This is a new edition, revised and enlarged, of a book issued under the same title in 1912 which proved of great value and continuing interest. It gives a review of the whole field of American Graphic Art, describes the various processes and tells about those who have employed them with the best results. Among the subjects dealt with are etching, engraving in line and stipple, mezzotint, aquatint, wood engraving, lithography, the illustrator, caricature, the comic paper and the daily press, and the book plate, concluding with a chapter on applied graphic art from business card to poster. There is an amazing amount of information set forth in a comparatively short space and in a manner which holds the reader's interest from beginning to end. Accompanying the text are numerous well chosen illustrations.

THE ART OF FRESCO PAINTING, by R. La-Montagne Saint Hubert. Frederick Fairchild Sherman, New York, publisher. Price, \$1.50 net.

This is a series of lectures given at the American School of Fine Arts, Palais de Fontainebleau, by one of the instructors, a young man, pupil of Paul Baudouin and Laureat de l'Institut de France. He has made an exhaustive study of fresco painting and is teaching it as it was taught in the past by Giotto to a group of enthusiastic students in his atelier at the Palais de Fontainebleau. Ernest Peixotto in his introduction has a word to say in regard to the revival of this art and reminds the reader of Rodin's statement that "An Art which is

alive, does not alone revive works of the past, it continues them." The lectures deal with the actual technique of fresco painting. Directions are given in regard to the treatment of the plaster, the choosing and mixing of the paints, applying the color, patching, etc., an extremely interesting and valuable treatise which by the way is inscribed to the memory of Lloyd Warren, who worked for so many years and so faithfully in the cause of artistic education and to promote Franco-American unity.

MODERN INDIAN ARTISTS—VOLUME II—ASIT HUMAR HALDAR, by James H. Cousins, D.Lit., Keio University, Japan, with Annotations on the plates by Ordhendra Coomarr Gangoly with five color plates and 20 photogravures. Printed and published by Harimohon Mukhurji at the Clive Press, 16 Bonfield's Lane, Calcutta.

This book is inscribed to Rabindra Nath Tagore. These books open up to the westerner a complete new field of art endeavor. They are chiefly interesting in the fact that the artists whose works are set forth and are made the subjects of the monotypes are holding to eastern tradition and are producing in the manner of the old school but with modernistic feeling, and by the word "modernistic" we do not mean to infer that which is bizarre or abnormal, but rather contemporary—universal. Asit Humar Haldar is described by Dr. Cousins as a poet in color, and so entitled to a divergence from the strict "truth to nature." "No one," he remarks, "speaks as poetry speaks; no one sees as poetical painting sees. 'I stood tiptoe upon a little hill' is a line of pure poetry but it was the poetry that stood tiptoe, not the poet. The tiptoe mood and vision in painting as in poetry must have tiptoe expression even though the poet or artist could no more stand on the tips of his toes than on the tips of his fingers." This is something worth remembering.

J. B. Lippincott and Company announce the publication of an important work on "Historic Wall-Papers," by Nancy McClelland, whose article on this subject is published elsewhere in these pages. This book will treat of wall papers from their inception to the introduction of machinery, and, besides a chart of periods, will have 250 double-tone illustrations and twelve plates in color.



LOGGING CAMPS

A PAINTING BY
GEORGE H. HALLOWELL